



Our cover features the portrait of John McCormack by Sir William Orpen. L.A.G. Strong says of it in his biography of the singer:—

"It catches to perfection the look of almost childish melancholy that so often shadows John's face. It shows a vulnerable figure, sensitive, one who has been hurt and expects to be hurt again. In its insight into character, and the lyric flow of its colour and line, it is one of Orpen's most revealing portraits."



DUBLIN GRAND OPERA SOCIETY

SPRING SEASON 1984

Olympia Theatre, Dublin
and
Opera House, Cork

Published by the Dublin Grand Opera Society 1984

Designed by Grafton Hunt. Printed by Panic Print Ltd.

SPONSORS

The Society wishes to acknowledge the generous support of

AN CHOMHAIRLE ÉALAÍON
(The Arts Council)

FOUNDATION SPONSORS

Aughinish Alumina
Allied Irish Banks Ltd.

The Industrial Credit Company Ltd.

Bank of Ireland
British Airways

Jones Group Ltd.

P. J. Carroll & Co. Ltd.

Clancourt Investments Ltd.

R H M Foods (Ireland) Ltd.

Guinness

Toyota (Ireland) Ltd.

Henry Ford & Son Ltd.

Foundation Sponsors of the Dublin Grand Opera Society
contribute a minimum of £1,000 per annum to the Society.

CORPORATE SPONSORS

American International Insurance
Company of Ireland Ltd.
Arthur Andersen & Co.
Austin Rover Ireland Ltd.

Gypsum Industries Ltd.

S. McCormick Ltd.

An Bord Bainne/The Irish Dairy Board
B P Ireland Ltd.
Brennan Insurances Ltd.
Brian Cronin & Associates Ltd.
Brother International Corporation
(Ireland) Ltd.
Burmah-Castrol (I) Ltd.

Hanlon Ltd.
Hardwicke Ltd.
Hibernian Insurance Co. Ltd.
Hospitals' Trust (1940) Ltd.

Noel Hanlon (Ireland) Ltd.
Nordic Cold Storage Ltd.
Northern Bank Finance Corporation Ltd.

Cadbury Ireland Ltd.
Collen Bros. (Dublin) Ltd.
Concrete Products of Ireland Ltd.
Coyle Hamilton Hamilton Phillips Ltd.
Craig Gardner & Co.
Coca Cola Bottling Co. (Dublin) Ltd.

I B M Ireland Ltd.
The Insurance Corporation of Ireland Ltd.
Irish Biscuits Ltd.

Park Developments Ltd.
Player & Wills (Ireland) Ltd.

Irishenco Ltd.
Irish Life Assurance Company Ltd.
Irish Merchants Ltd.

Rank Xerox (Ireland) Ltd.
Readymix Limited
Reed Stenhouse Ltd.
Reynolds Cooper McCarron
Roadstone (Dublin) Ltd.
Royal Insurance Company Ltd.

Denis Mahony Ltd.
Dodder Properties Holdings Ltd.
Donal O'Buachalla & Company

Joe Duffy (Motors) Ltd.
Koss (Ireland)
Kingscourt Bricks Ltd.

SIAC Construction Ltd.
Steel Company of Ireland Ltd.
Stokes Kennedy Crowley & Co.

Fiat (Ireland) Ltd.
Frank Glennon Ltd.

Larkin (Dublin) Ltd.
Lombard & Ulster Banking Ireland Ltd.

The Irish Times.
Tyndall Hogan Hurley Architects

Matthews, Mulcahy & Sutherland Ltd.
B M W — Motor Import.

U.D.T. Bank Ltd.

Thomas MacMahon/M & G Ltd.

Westinghouse

Corporate Sponsors of the Dublin Grand Opera Society contribute a
minimum of £300 per annum to the Society.

INDIVIDUAL SPONSORS

Mrs. R. A. Anderson

Mr. P. O. Ferguson
Mr. William C. Fitzpatrick

Mr. Paul McGlade
Mr. Joseph C. McGough
Mrs. Rose K. McBrinn

Mr. Brian Regan, F.R.C.S.I.
Mr. J. J. Riordan F.R.I.C.S.
Mr. J. H. D. Ryan
Mr. Richie Ryan

Sir Alfred Beit
Mr. David Boylan

Mr. Joseph C. Hogan

Mr. Patrick O'Brien

Mr. John Thompson

Mr. B. G. Campbell
Gr. Uff. Prince F. d'Ardis
Caracciolo KM
Mr. & Mrs. Eoin Clarke
Mr. & Mrs. John Connelly

Mr. David Keane
Mr. Bart Mooney
Mr. Austin C. Murray
Mr. Cyril Murray
Mr. Michael E. J. R. Mulcahy
Mr. Brian McManus
Mr. Dermot P. McArdle
Mr. Martin McCullough

Dr. Dermot J. O'Kelly
Mr. Dermot O'Reilly-Hyland

Mr. Donal Victory

Mr. Michael J. Duffy

Mr. Michael Pender
Mr. William Phelan
Mr. Stephen P. W. Preston

Mr. Dermot Ward

Mr. Karl Feldman

Mr. Sé Quirke

Anonymous
Anonymous
Anonymous
Anonymous

Individual Sponsors of the Dublin Grand Opera Society contribute a
minimum of £100 per annum to the Society

Individuals and Companies wishing to support the Society through
Sponsorship should write for further details to the Hon. Secretary,
D.G.O.S., 474 North Circular Road, Dublin 1. The Society offers
attractive benefits to Sponsors and welcomes enquiries.

Contents

Sponsors	2
D.G.O.S. Committees	5
John McCormack	7
RTE Symphony Orchestra	12
Chorus and Ballet	13
Artistes	14
 PROGRAMME	 19-30
Aida	19
Lucia di Lammermoor	22
La Bohème	25
La Gioconda	28
 London Opera Trip	 31
Annual Report 1983	32
Patron Members	34
Productions 1941-1984	40
Index to Advertisers	48



Waterford Originals

Every piece of Waterford is unique . . .
As a gift, that's what makes
it so special.



Waterford
Something for the world to treasure.





DUBLIN GRAND OPERA SOCIETY

Earlamh
PADRAIG O hIRIGHILE
(Uachtaran na hEireann)

PRESIDENT
PROFESSOR ANTHONY G. HUGHES, D. Mqs. Comm.

Vice-Presidents
GR. UFF. DON FERDINANDO d'ARDIA CARACCILO, K.M.
DEI PRINCIPI DI CURSI
MR. JUSTICE THOMAS A. DOYLE
MR. J. F. MacINERNEY, Cav.
MISS KITTY VAUGHAN

MANAGEMENT COMMITTEE

CHAIRMAN
MR. DONALD J. POTTER, Cav. Uff.

Hon. Secretary
MISS MONICA CONDRON

Vice-Chairman
MR. JOHN CARNEY, A.C.A.

Joint Hon. Treasurers
MISS AILEEN WALSH
MR. VIVIAN KENNY

Asst. Hon. Secretary
MR. PATRICK BRENNAN

MR. THOMAS F. CARNEY, A.C.A.
MR. FRANCIS EGAN, B.D.S.

Hon. Legal Adviser
MR. J.H.G. LOVATT-DOLAN, S.C.Cav

MISS KATHRYN FITZGERALD
MISS MAUREEN LEMASS
MISS CARMEL MALLAGHAN

DR. DERMOT O'KELLY
MISS MARY TROY

PATRON MEMBERS' COMMITTEE

CHAIRMAN
DR. DERMOT O'KELLY

Hon. Secretary
MISS MAUREEN LEMASS

Vice-Chairman
MISS CARMEL MALLAGHAN

Asst. Hon. Secretary
MISS EILEEN BYRNE

MR. F. EGAN
MR. A. FITZPATRICK
MR. P.T. GILLIGAN
MISS S. KEHILY
MR. V. KENNY

MR. J.H.G. LOVATT-DOLAN S.C. Cav.
MR. J.F. MacINERNEY, Cav.
MISS A. McCrone
MR. P. McGLADE
MR. T. MacMAHON

MR. T. MAHONY
MR. W. PHELAN
MR. B. REGAN
MR. P. REGAN
MR. K. WALSH

LADIES COMMITTEE

Hon. Secretary
MRS. MAIRE HOGAN

CHAIRMAN
MRS. PAULINE TIERNEY
Asst. Hon. Treasurer
MRS. MARGARET McDONNELL

Hon. Treasurer
MRS. MOYRA POTTER

MRS. B. CHALKER
MRS. M. EGAN
MRS. F. HARDY
MRS. C. HUGHES
MRS. N. HUGHES

MRS. P. KELLEHER
MRS. E. KENNY
MRS. C. MacHALE
MRS. D. McARTHUR
MRS. D. McGLADE
MRS. M. McGEOWN

MRS. J. MURRAY
MRS. M. O'BRIEN
MISS A. O'DRISCOLL
MRS. M. O'REILLY
MRS. C. PHELAN

PERFORMING MEMBERS' COMMITTEE

Hon. Secretary
MRS. ANNE DEEGAN
MR. JOHN DOYLE

CHAIRMAN
MRS. JOAN GORDON

Hon. Treasurer
MRS. AINE O'NEILL
MRS. PATRICIA O'TOOLE

PUBLIC RELATIONS OFFICER
MISS EILEEN BYRNE



New Fiat Regata

"The best Fiat I have ever driven"

— Jeremy Hennessy, Irish Press

The new Fiat Regata is here. A high technology car designed to give you new standards of reliability, comfort, economy and performance. Regata brings a lot more class. And the motoring correspondents say it too.

See what you have to say about the Regata, a range of five cars from the Regata 70-1300cc up to the 100 Super H.E. 1600cc twin cam with Sunroof and power

steering. All Regatas have as standard: 5 speed gearbox, radio, front seat head restraints, luxury cloth upholstery, adjustable height steering wheel, quartz clock, 3-speed heater/ventilation fan, heated rear screen, rear reverse and fog lights, anti-theft lock and child-proof locks on rear door.

See your Fiat dealer now to arrange a test drive.



John McCormack

A Centenary Tribute

*..... and cert no purer puer palestrine
e'er chanted panangelical mid the
clouds of Tu es Petrus, not Michaelleen
Kelly, not Mara O'Mario*

James Joyce

So the greatest Irish writer of his time wrote of the greatest Irish singer. These lines come from *Finnegan's Wake*, in which John McCormack was the inspiration and model for the character *Shaun the post*. "Puer palestrine" is referring to the tenor's association with the Palestrina Choir, whilst "panangelical" refers to the anthem "Panis Angelicus", with music by César Franck and words by St. Thomas Aquinas, which became so closely identified with the singer's career. "No puer e'er chanted" asserts the singer was not surpassed by "Michaelleen Kelly", who as Michael Kelly, Dublin tenor and composer, sang in the world premiere of Mozart's *Le nozze di Figaro*. 'Mara O'Mario' refers to the two singers, Joseph O'Mara (1864 – 1927) the great Limerick born tenor who was the inspiration for McCormack's interpretations of "Celeste Aida," while "O'Mario is the Italian tenor Giovanni Matteo, Cavaliere di Candia, who, better known simply as Mario was among the most celebrated tenors of the nineteenth century. He appeared for more than twenty years in opera and concerts in Dublin, Cork and Limerick and was the undisputed favourite with the public, his art and artistry set the standards by which all others were judged. Interestingly, someone who heard both Mario and McCormack sing regularly, and who was most unlikely to say she found a resemblance between the two voices without meaning it, was Mrs. Godfrey Pearce, Mario's daughter.

Of all the great singers of this century John McCormack was the most versatile. Opera and oratorio, Handel and Bach, Brahms and Wolf and Rachmaninov: in all these he was at home. Long after his death, many of his achievements continue to set a standard. No one within living memory has brought such technical finish to "Il mio tesoro", or such a soaring rapture to "Ganymed"; yet McCormack was idolised all over the world – and still is – by thousands to whom Mozart and Hugo Wolf mean little or nothing. He was the first to achieve a truly worldwide reputation. Most of his career was spent in Great Britain and North America, but it is the many world tours which he undertook that give credence to the above claim. Other singers have achieved what has incorrectly been described as world renown, which often just included Europe, the Americas, and the British Empire. A tremendous achievement indeed; nevertheless McCormack was about the only singer of international repute to appear in China, Japan, Singapore, Ceylon, South Africa,



McCormack as Edgardo in the 1909 London production of Lucia di Lammermoor.

India and New Zealand, those nations alone accounting for more than half of mankind. The achievement is even greater when one remembers this was long before the age of air travel.

John McCormack, like so many tenors of his day, fell under the spell of Caruso. In 1904, after studying in Dublin with Vincent O'Brien, McCormack went to London. One evening in Covent Garden, at a performance of *La Bohème*, he heard Caruso, for the first time; thirty years later he wrote: "that voice still rings in my ears, the memory of it will never die". McCormack was by no means the first



'I am the world's worst actor There are a few operatic roles that I enjoy playing. My favourite is Rodolfo in La Bohème. He's a real fellow. I can sing him and still feel like a human being. I can pace up and down the stage, with my hands in my trouser pockets, and seem true to character.'

(From an interview in The Green Book Magazine.)

important Irish tenor; but we should have to go back to Michael Kelly to find one who travelled to Italy for instruction. It was Caruso's voice which fired him with the ambition to succeed in Italian opera.

McCormack made his operatic debut at Savona in 1906, as Beppe in Mascagni's *L'Amico Fritz*. Thereafter he sang elsewhere in the Italian provinces but after failing to secure an engagement at La Scala, where at the audition he cracked on the high C in *'Salve! dimora'* from Faust, he returned to London. In the autumn of 1907 he made his first appearance at Covent Garden, as Turiddu in *Cavalleria Rusticana*, then came the Duke in *Rigoletto* — with Luisa Tetrazzini — and Don Ottavio. He returned the following summer and every season until 1914, adding Edgardo, Alfredo, Elvino (*La Sonnambula*), Gerald (*Lakmé*), Rodolfo, Almaviva, Cassio (Verdi's *Otello*), Pinkerton, Faust in both Gounod and Boito's operas, Romeo

and Cavaradossi, in all of them enjoying an enthusiastic press. He made an equally good impression on the public and his colleagues; Nellie Melba engaged him as principal tenor for her company to tour in Australia in 1911. L.A.G. Strong, in his biography of McCormack, has written a diverting account of their turbulent friendship, yet with it all went a high degree of mutual respect. His attachment to Tetrazzini was warmer, he called her his 'fairy godmother' and it was through her good offices, so she tells us, that Oscar Hammerstein booked McCormack for the Manhattan Opera, New York, in 1909. His debut took place in *Traviata* with her and despite a bad cold he was an instantaneous success:

"The voice was beautiful in quality, and it was controlled with a skill one does not hope for nowadays from a tenor not born in Italy, and a good taste that is rare. Such command of mezza voce, such smoothness in legato, such fluent execution, such grace of phrase bear witness to fine schooling of fine natural gifts. An Italian might well take pleasure in the clear enunciation of his beautiful language."

It is an interesting fact that at this stage of his career McCormack was regarded as an "Italian" tenor and we find few comments on his Irish brogue; Sir Henry Wood recalls his contribution to a performance of the Verdi Requiem, in 1911 as being in the "truest Italian tradition."

In her book "I Hear You Calling Me" McCormack's wife Lily writes "I have frequently been asked which were John's favourite operas. I'd say *Don Giovanni* and *La Bohème*. He had twenty one roles in his opera repertoire. He adored singing Mozart and said, "I love *Don Giovanni* so much I never go to my dressing room. I stand in the wings and listen to every note. As a result I can sing everybody's part." About his recording of "Il mio Tesoro," he said: "If my reputation as a singer is to be judged in the future by any particular record of mine, I am willing to stand or fall by "Il mio Tesoro." My wife informs me that the immortal George Bernard Shaw told her how much he liked it, and knowing his affection for Mozart's music and his intimate knowledge of it, that is "some compliment".

Bohème he sang more often than any other opera with, of course, many different Mimis — eighteen, in fact. Lucrezia Bori was his ideal Mimi. She sang it beautifully, acted well, and was of course lovely to look at. On one occasion in Boston the applause was so thundering they had to repeat the entire second half of the third act, something almost unheard of in opera. Another time when Felix Weingartner was conducting *Don Giovanni*, he laid down his baton when John had finished "Il mio Tesoro" and led the applause. "That, said John, "was my big moment". He also sang with the Boston Symphony Orchestra and Dr. Karl Muck shook hands with him afterward telling him what a pleasure it was to accompany him, adding, "You sing exactly as Fritz Kreisler plays," to which John replied, "A truly great compliment." Jan Kubelik, famous Bohemian violinist, on hearing John for the first time in concert in Prague remarked, "His voice comes nearer to the violin than any I have ever heard. The man must have a Stradivarius in his throat."

During his career he amassed a huge collection of musical manuscripts from the classics including unpublished Bach. Over 10,000 songs of all the major classical composers formed the basis of his concert work — Bach, Brahms, Beethoven, Handel, Mozart, Schubert, Schumann, Bax, Elgar, Rachmaninoff, Tchaikovsky, Wolf, Gabriel Fauré, Jean-Baptiste Fauré, César Franck, Bantock, Richard Strauss, Anton Rubinstein.

From the appearance of McCormack's first record in 1904 to the present day, literally HUNDREDS OF MILLIONS (this figure is NOT conjectural) were sold. Of his 854 known recordings 83 are operatic, 16 French art-song, 67 German lieder, 27 Italian song, 197 English songs, 188 Irish songs, 17 Scottish songs, 4 Welsh songs, and about 120 songs of North American origin, mostly of a popular nature. The most frequent complaint critics, particularly in England, have made is that McCormack should have recorded more classical material in which he was without peer among tenors of the twentieth century. This is to some degree true, but — and it is a big but — 517 of his recordings cannot possibly be described as lightweight, and of these 273 are strictly works of the great composers and this is by far the largest legacy left by any tenor of the pre-L.P. era.

Both during his life, and after his death many adjectives were worn out to describe him. Melba, although she never would admit it publicly, admired McCormack tremendously. Lilli Lehmann, the legendary German soprano, chose McCormack for the 1914 Mozart Festival in Salzburg where musicianship ranked first and commercial considerations not at all. Emmy Destinn, the Czech soprano, described him as incomparable, Chaliapin used the word incredible. Caruso visited McCormack one afternoon in 1920 to study how the pianissimo top notes were achieved, and admired McCormack so much he considered him the greatest tenor of the time. Blanche Marchesi, famed French soprano and teacher, considered McCormack and the Italian Alessandro Bonci as the two most perfect tenors she had heard. At Adelina Patti's farewell concert of 1908, when many famous tenors were in London, it was McCormack who sang at the concert. Jean de Reske, the Polish tenor committed himself on paper, saying, "You are the true redeemer of bel canto". Ernestine Schumann-Heink (1862–1936) described him on



McCormack as Mario Cavaradossi in the Metropolitan Opera House's 1918 production of Tosca.

many occasions as the greatest singer of his time, and she had heard all the great singers over her career of more than 60 years. Author and critic, Ernest Newmann in the London *Sunday Times* wrote a week after John McCormack's death, "He was a supreme example of the art that conceals art, and sheer hard work that becomes manifest only in its results, not in the revolving of the machinery that has produced them. He never stooped to small and modest things; he invariably raised them, and with them the most unsophisticated listener, to his own high level. I never knew him in his public or his private singing, to be guilty of a lapse of taste, of making an effect for mere effect's sake. He was a patrician artist, with a respect for art that is rarely met with among tenors. There is no one to take his place."

Henry Pleasants in "The Great Singers" encapsulates the man and his art beautifully:—

"Toward the end of his life, when nothing but the gramophone records was left, McCormack would play them again and again, exclaiming happily, and a bit wistfully — possibly even a bit incredulously: "I was a damned good singer, wasn't I?"

He was."



Concentration and relaxation as McCormack broadcasts for N.B.C. Radio.



A few encouraging words from Texaco.

"TEXACO NATIONAL CHILDREN'S ART COMPETITION"

Every year since 1955 we at Texaco have sponsored the National Children's Art Competition.

We like to think our competition provides an opportunity for children to express themselves in friendly rivalry and a chance for the general public to view some of the work in our exhibition.

Each year the number of entries and the quality of the work gets higher.

With 50,000 entries last year and hopefully more next year, the future looks encouraging.

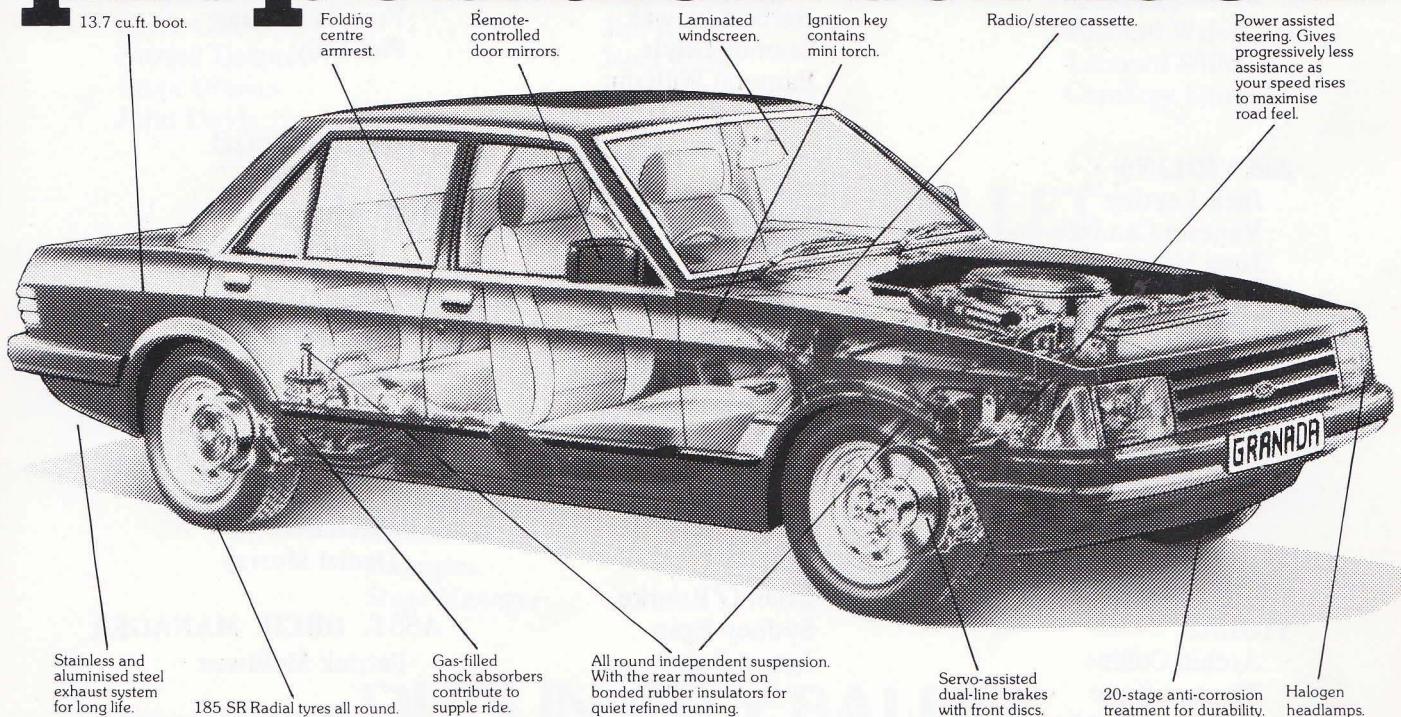


Putting our energy into Ireland's future.

The new Granada L.



A smarter business proposition for 1984.



For those who believe that businessmen should travel first class, the name Granada has always had a special meaning.

But as the economic climate gets tougher some may see a lowering of standards as the only solution.

We at Ford see it otherwise, and our main solution is to give you a Granada that costs less than its main competitors yet gives you some very important features that the others don't.

The 1984 Granada L is the only German engineered car in its price range with power steering and all round independent suspension as standard. As well as that you get dynamic performance, luxurious comfort, classic styling

and the meticulous standards of advanced German engineering for which the car is famous. In short, all the qualities of comfort, equipment and design you've come to expect from Granada.

The 1984 Granada L costs £11,195. So why travel second class?

FORD GRANADA

Meticulous German engineering, classic styling.

£11,195*

Ford Goes Further



* Price ex works for the Granada L, correct at time of going to press.

Henry Ford & Son (Sales) Limited Cork

RTE SYMPHONY ORCHESTRA

1st VIOLINS

Audrey Park, leader
Harry Cawood, co-leader
Sheila O'Grady
Timothy Kirwan
Clodagh Vedres
Catherine Briscoe
Anna Kane
Annermauraid Hamilton
Elias Maguire
Helen Briscoe
Catherine Smale
David MacKenzie

2nd VIOLINS

Jack Leydier
Vanessa Caminiti
Joan Miley
Michael McKenna
Carlos Assa Munt
Keith Packer
Claire Crehan
Audrey McAllister
Pamela Coombs

VIOLAS

Archie Collins
Thomas Kane
Elizabeth Csibi
Kathleen Green
Margaret Adams
Maureen Carolan
Neil Martin

CELLI

Aisling Drury-Byrne
David James
Robert Pierce
Dairne Ni Mheadhra
Lynda Kelly
Paula O'Callaghan
Niall O'Loughlin

BASSES

Helmut Engemann
Wolfgang Eulitz
Herbert Nowak
Seamus Doyle
Eamonn Williams

FLUTES

William Dowdall
Madeleine Berkeley
Deirdre Brady

OBOES

Matthew Manning
Helmet Seeber
Patricia Harrison

CLARINETS

Brian O'Rourke
Sydney Egan
James Daly

BASSOONS

Michael Jones
Dieter Prodohl
Michael Rogers

HORNS

Lesley Bishop
David Carmody
Thomas Briggs
Nicola Jukes

TRUMPETS

Jozsef Csibi
Szabolcs Vedres
Grahame Hastings

TROMBONES

Sean Cahill
Francis Hughes
Phil Daly

TUBA

Hartmut Pritzel

TIMPANI

Martin Mestrury

PERCUSSION

Noel Eccles
Angela Boot

HARP

Sheila Larchet Cuthbert

LIBRARIAN

Daniel Murray

ASST. ORCH. MANAGER

Patrick McElwee

ORCHESTRA MANAGER

Frank Young

CONCERTS MANAGER

Pat Dunleavy



PERFORMING MEMBERS

LADIES

Eileen Byrne
Stella Byrne
Dympna Carney
Adrienne Carroll
Katherine Chamartin
Monica Condron
June Conaghan
Valerie Conlon
Anne Deegan
Maura Devine
Adrienne Doyle
Kathryn Fitzgerald

Ursula Fowler
Joan Gordon
Marian Saunders
Dorothy Kenny
June Kelly
Maureen McDonnell
Pauline McHugh
Margaret McIntyre
Marie Mackey
Alice Moffat
Sheila Moloney
Mary Moriarty

Cecily Lynch
Clare O'Grady
Aine O'Neill
Patricia O'Toole
Caroline Phelan
Patricia Ryan
Norrie Stanley
Mary Troy
Sylvia Whelan
Jennifer Wilson
Bernie Woods

GENTLEMEN

John P. Brady
Patrick Brennan
Marcus Browne
Anthony Byrne
John Carney
Tom Carney
Derek Carroll
Barry Clark
Patrick Delaney
Brian Donlan
John Doyle

Michael Doyle
Sean Doyle
Charles Dunphy
Sean Flanagan
Robert Hammond
Jack Hughes
Paul Kavanagh
Jim Kelly
Noel Kiely
Patrick McCarthy

Dermot McGowan
Fred McQuillan
John Morgan
Noel O'Callaghan
Sean O'Kelly
Luciano Pecchia
Jim Price
Richard Wales
Leonard Williams
Geoffrey Squires

IRISH NATIONAL BALLET

Kathleen Smith
Anna Donovan
Phillip Allan
Joanna Banks
Carol Bryans
Jonathan Burnett

Preston Clare
Howard Epstein
Wiley Gallaher
Diane Gray
Katherine Lewis
Donald Lloyd

Nicola McLarnon
Denise Roberts
Roger Wade
Peter Wood
Student Dancer:
Caoimhe Ni Einigh

Artistic Director:
Ballet Master:
Manager:
Stage Manager:

Joan Denise Moriarty
David Gordon
Desmond Graham
Mike Blair

DUBLIN CITY BALLET

Tracey Ellis
Tara Syed
Adam Horton
Aideen Gohery
Joan Galligan

Toni Moss
Tania Dormer
Timothy Clarke
Laura Macken
Donnachadh McCarthy

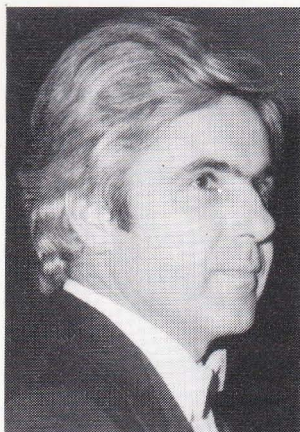
Nicola Anthony
Marina Stevenson
Kelvin Warren
Kathleen O'Connor

Artistic Director:
Ballet Master & Choreographer:

Louis O'Sullivan
Babil Gandara

WARDROBE

Margaret Brady, Florrie Draper, Carmel Martin, Maura Mooney, May Mooney, Dick Hanrahan.



GIACOMO ZANI

Conductor (Italian).

Received his musical training at the Conservatory of Milan and the National Conservatory of Paris. In 1966 he was awarded top prize in an International Competition for Young Conductors in Florence. He was appointed Music Director of the Teatro Massimo in Palermo in 1971 and held this post until 1973. He now conducts operas and concerts in all the principal theatres in Italy as well as many other international centres.



STEPHEN BARLOW

Conductor (English).

A graduate of Trinity College, Cambridge and the Guildhall School of Music in London. In 1977 he won a Leverhulme Award which enabled him to travel to the Frankfurt Opera and The Netherlands Opera as an observer. He conducts regularly with the E.N.O. S.N.O. and the Glyndebourne Opera Co.

LORIS SOLENGHI



Producer (Italian). *First came to Dublin last year to produce "Rigoletto" and this season will return to produce "Lucia". Works regularly with Rome Opera and all the major opera houses in Europe.*

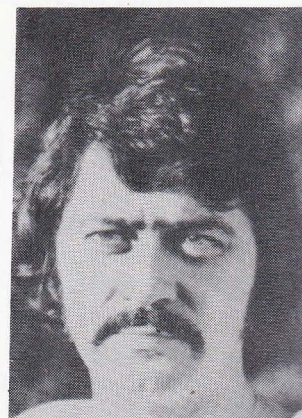
PADDY RYAN



Producer (Irish).

Produces regularly for us, as well as Irish National Opera, Wexford Festival and the Abbey Theatre. Returns this season to produce "Bohème".

DARIO MICHELI



Producer and Designer (Italian).

This versatile producer who first came to Dublin in 1976 has worked on four continents. He is a regular visitor to Dublin and returns to produce "Aida" and "Gioconda".



PATRICK McCLELLAN

Stage Director (Scottish).

Makes a welcome return to the D.G.O.S. where he has been involved since 1952.



JOSEPHINE SCANLON

Assistant Stage Director (Irish).

Has been involved in theatre and opera from a very early age. Has sung leading soprano roles in many musical societies in Ireland.

JANOS ACS

Conductor (Hungarian)
Comes to Dublin for the first time to conduct "La Gioconda." Based in Milan this rising young conductor works in the principal opera houses of Italy and the Continent.

JOHN BRADY



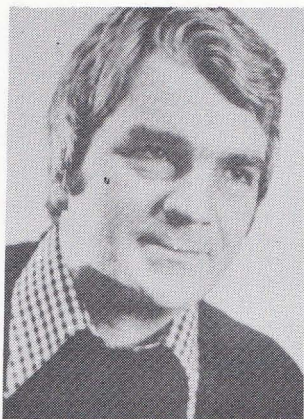
Chorus Master (Irish).
Graduated from the College of Music in Dublin and has been assisting as Chorusmaster since 1965, preparing the chorus for their operatic repertoire in five languages.



EDWARD LAMBERT

Chorus Master (English)
Having studied music at Oxford University and The Royal College of Music in London Edward Lambert conducted opera in Germany before spending five years as Deputy Chorus Master of the Royal Opera House, Covent Garden. He has also participated regularly at the Wexford Festival.

PATRICK MURRAY



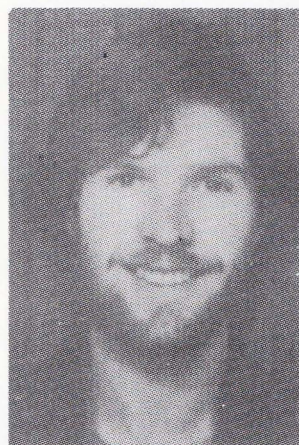
Designer (Irish). *Returns to us to design "La Gioconda". Works on all the major productions for the Cork Opera House and has designed for the Newly formed Cork City Opera.*

CONNIE VAN GILST

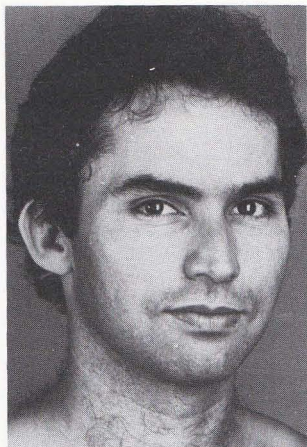


Designer (Dutch). *Lucia di Lammermoor is her first work for the Society. Based in Italy she works regularly with Loris Solenghi.*

PERRY HALL



Designer (English). *We welcome him back to Dublin to design "Aida". He first came to us last season when he will be remembered for "Traviata".*



BABIL GANDARA

Choreographer (Mexican)
Studied dance with Nikita Talin of the Harkness School of Ballet, New York. Has worked under Hans Brena, Anton Dolin, John Gilpin and Joan Denise Moriarty. He has danced with the Irish Ballet Co., Flanders Ballet and Scapino Ballet.



JOAN DENISE MORIARTY

Choreographer (Irish).
Studied ballet in London and Paris. In 1945 she returned to Cork and started a ballet school then founded the Cork Ballet Co, and in 1973 the Irish Ballet Company was established. Later to become the Irish National Ballet.



**DEIRDRE
COOLING-NOLAN**

Contralto (Irish). Studies singing and coaching with Jeannie Reddin and she attends Sr. Peter Cronin of Mount Sackville for vocal technique. Was the first "Golden Voice of Ireland" winner in 1977. Has concentrated on Oratorio up to recently and is making her operatic debut with us in the role of "La Cieca" in "Gioconda".



**GIANNI
BAVAGLIO**

Tenor (Italian). Studied in the Bellini Conservatoire, Palermo. Has sung widely throughout Europe and is booked to sing in several centres including Rome and Milan this year. He returns to Dublin to sing Edgardo in "Lucia" and Enzo in "Gioconda".

ATTILIO D'ORAZI



Baritone (Italian). Needs no introduction to Irish audiences and we welcome him back to sing the role of Marcello in "Bohème".

THERESE FEIGHAN



Mezzo (Irish). Won the "Voice of Ireland" competition in 1982 and will sing the role of the High Priestess in "Aida" this season.

PETER MCBRIEN

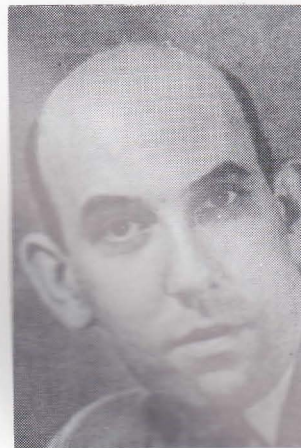


Baritone (Irish). He is a member of the R.T.E. Singers and a very popular guest with us. He returns to sing the role of Schaunard in "Bohème".



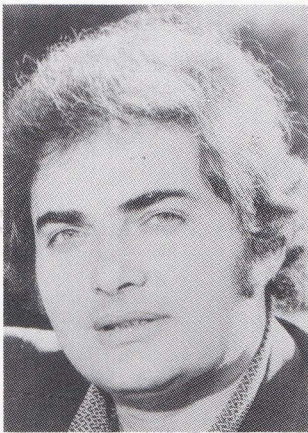
**BERARDINO
DI DOMENICO**

Tenor (Italian). Made his debut in 1976 in Spoleto. Came to Dublin last season to sing opposite Suzanne Murphy in the much acclaimed production of "Traviata" and we welcome him back to sing Rodolfo in "Bohème".



**BRENDAN
CAVANAGH**

Tenor (Irish). A very popular guest with the D.G.O.S. for several years now. Has just completed his second season with the newly formed Cork City Opera.



**ANGELO
MARENZI**

Tenor (Italian). Sang *Otello* and *Ernani* in Dublin some years ago. Had a resounding success last year in the Sydney Opera House where he was acclaimed for his performance of *Otello* with Joan Sutherland. We are delighted to welcome him back to sing *Radames* in "*Aida*".



**CLAUDIA
PARADA**

Mezzo (Chilean). Studied in Santiago. Made her debut in Milan in "*Pagliacci*". We welcome her to Dublin to sing the role of *Amneris* in "*Aida*" which she performed at Caracalla in the 80/81 season. She is also singing the role of *Laura* in "*Gioconda*".

**ANNA MARIA
PIZZOLI**



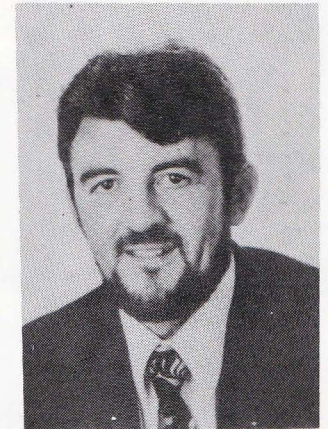
Soprano (Italian). Sings widely in Italy and South America. She comes to Dublin to sing the role of "*Gioconda*" which she has already sung in S'Paolo, Brazil.

**LICINIO
MONTEFUSCO**



Baritone (Italian). This is his third visit to Dublin where he previously sang in "*Favorita*" "*Nabucco*", "*Rigoletto*" and *Gerard* in "*Andrea Chénier*". We welcome him back to sing the role of *Barnaba* in "*Gioconda*".

**FRANK
O'BRIEN**



Baritone (Irish). Has made several appearances with the D.G.O.S. and had a big success in "*Così fan Tutte*" last December. He will sing the role of *Zuane* in "*Gioconda*".

**BRUNO
DAL MONTE**



Baritone (Italian). Made his debut in Spoleto in *Simon Boccanegra*. He has since developed a large repertoire and sings throughout Europe. This is his first visit to Dublin where he sings the roles of *Amonasro* in "*Aida*" and *Enrico* in "*Lucia*".



**HAGINT
VARTANIAN**

Soprano (Armenian). Made a very successful appearance in Dublin eighteen months ago in the role of *Leonora* in "*Trovatore*". She will also be remembered for her portrayal of *Desdemona* in our 1976 production of "*Otello*" opposite Angelo Marenzi. She returns to us to sing the role of "*Aida*".

**GABRIELLA
NOVIELLI**

Soprano (Italian) *Makes a welcome return visit to Dublin to sing the role of Musetta in "La Bohème". Her last appearance with us was in 1981, also in "La Bohème". However, on that occasion she was Mimi. First appeared in Dublin in 1977 as Alice Ford in "Falstaff."*

**JOHN
MORGAN**



Baritone (English) *As well as singing in the D.G.O.S chorus he also appeared in several minor roles and this time will be the Sergeant in "Bohème".*

**MARIA LUISA
GARBATO**



Soprano (Sardinian). *Made her debut in Spoleto in "Lucia". She appeared with us last year to sing "Manon" and returns to sing the role of Mimi in "Bohème".*



**MARIA
ANGELA PETERS**

Soprano (Brazilian). *Born in S'Paolo of Italian/Spanish parents. Studied in Valencia and Barcelona and went on to complete her studies with Giulietta Simionato in Milan. Made her debut at the Piccola Scala in Pergolesi's "La Serva Padrona". Comes to Dublin for the first time to sing the role of "Lucia".*



**ARMANDO
CAFORIO**

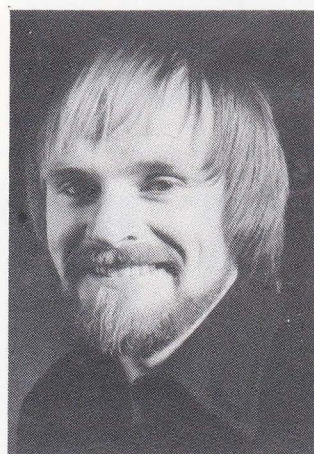
Bass (Italian). *This is his first visit to Dublin but sang in Wexford in "The Jewels of the Madonna" two years ago. He was finalist in the first Pavarotti Vocal Competition held in Philadelphia last year, when he sang the role of Colline in "Bohème". We welcome him to sing the King in "Aida" and Raimondo in "Lucia".*

BRIAN DONLAN



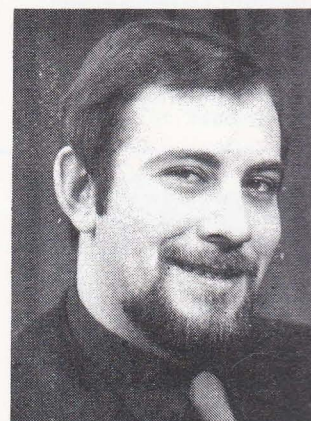
Bass (English). *Has sung in Dublin several times including the Herald in last season's production of "Lohengrin" and returns to sing Benoit in "Bohème" – a role he sings regularly with José Carreras in Covent Garden.*

PATRICK MCCARTHY



Tenor (English). *Has worked with a number of the opera companies in England including Covent Garden and the E.N.O. He comes to us to sing Arturo in "Lucia".*

AURIO TOMICICH



Bass (Italian). *Has had several successful seasons with us and in Winter 1983 sang Heinrich in "Lohengrin" and Don Alfonso in "Cosi fan Tutte". Returns to sing Ramfis in "Aida", Colline in "Bohème" and Alvise in "Gioconda".*

DUBLIN
April 24, 26, 28, May 2.

CORK
May 14, 17

Aida

OPERA IN FOUR ACTS

Libretto by Antonio Ghislanzoni (after a scenario by Auguste Mariette)

Music by
Giuseppe Verdi
(Property of G. Ricordi & Co.)

Characters In Order of Appearance

RAMFIS, *high priest*
RADAMES, *captain of the guard*
AMNERIS, *princess of Egypt*
AIDA, *an Ethiopian slave*
THE KING OF EGYPT
MESSENGER
HIGH PRIESTESS
AMONASRO, *Aida's father, king of Ethiopia*

AURIO TOMICICH
ANGELO MARENZI
CLAUDIA PARADA
HAGINT VARTANIAN
ARMANDO CAFORIO
BRENDAN CAVANAGH
THERESE FEIGHAN
(BRUNO DAL MONTE
(LICINIO MONTEFUSCO
(May 14,17.)

*Priests, priestesses, ministers, officers, guards, courtiers, Nubians
populace, slaves, prisoners*

DUBLIN CITY BALLET

Choreographer : BABIL GANDARA

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Masters : JOHN BRADY, EDWARD LAMBERT

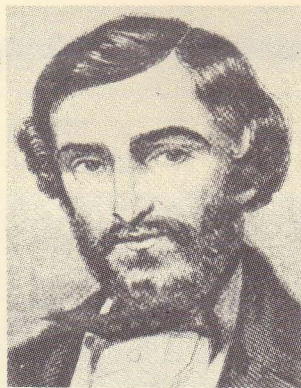
RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA
(By kind permission of the R.T.E. Authority)

Leader : HARRY CAWOOD

CONDUCTOR :
PRODUCER :
DESIGNER :
STAGE DIRECTOR :
ASSISTANT STAGE DIRECTOR :
COSTUMES :
SCENERY BUILT BY ARENA LTD., DUBLIN.

GIACOMO ZANI
DARIO MICHELI
PERRY HALL
PATRICK McCLELLAN
JOSEPHINE SCANLON
CASA D'ARTE, CHIARA
STRINGANO BARI

There will be 3 intervals and warning bells will be rung 5 mins. and 3 mins. prior to end of each Interval



VERDI

Had the Khedive of Egypt, Ismail Pacha, not been an opera devotee, in particular a devotee of the operas of Giuseppe Verdi, it is altogether likely there never would have been a work called *Aida*. It is sometimes said that *Aida* was written for the opening of a splendid opera theatre in Cairo. However, it was after the plans for the theatre matured (in 1869) that the Khedive decided to adorn it with a work of his favourite composer, and entered into the necessary negotiations.

It was not a prospect that appealed to Verdi, who by then had written all his works save *Otello* and *Falstaff*, and he sought to discourage the Khedive by putting a price of \$20,000 on his effort. The monarch promptly accepted, adding a stipulation of \$10,000 if the composer would conduct the premiere. In the end, Verdi's distaste for sea travel (even on the not normally tempestuous Mediterranean) caused him to forego the bonus. Instead he turned the direction over to Giovanni Bottesini, the famous double bass virtuoso, who was equally famous as a conductor. Bottesini enjoyed a multiple pleasure on that December 24, 1871, celebrating his forty-eighth birthday while making the world a Christmas present of Verdi's new masterpiece.

As reluctant as he was to undertake the project, Verdi was no less whole-heartedly absorbed once he was drawn to it. The story idea — a warrior who dies for the love of an enemy of his country who shares his fate — was derived from an incident of ancient Egyptian history unearthed by the French Egyptologist Mariette Bey, at the request of the Khedive. The elaboration of the sketch was carried out by the French dramatist-poet Camille du Locle, working at Verdi's home in Busseto, Italy. A number of the most effective dramatic devices in the action (including the double stage showing Aida and Radames expiring in their crypt as Amneris mourns her lost love above) were contributed by Verdi himself. When du Locle's work was done, the French script was put into Italian by Antonio Ghislanzoni, editor of the *Gazzett Musicale* in Milan. Needless to say, Verdi was far from easy to please once the work had progressed to the point where he was actually setting words to music.

He closely supervised Ghislanzoni's work, sometimes stating the exact metrical structures he wanted, sometimes even supplying the words the poet was to use. The work proceeded rapidly; it looked as if *Aida* would actually be presented in January 1871, the exact time for which it was scheduled, but the Franco-Prussian War broke out, and the whole affair came to a standstill. Mariette Bey, the technical adviser, was trapped in Paris, as were the extremely elaborate scenery and costumes ordered by the Khedive for the opera. The Khedive worried lest in the

interim Verdi would give another opera house the premiere of *Aida*, which he naturally wanted to reserve for Cairo. Further, the composer gave a sizeable amount of his fee to aid French soldiers wounded during the war. Paris fell and plans for *Aida's* production were resumed.

The Premiere was preceded by an almost unheard of volume of publicity which has scarcely been matched in the annals of music. Verdi himself refused to go — ostensibly because, as he wrote in a letter, he was afraid the Egyptians would mummify him. Almost every major European newspaper sent critics to Cairo for the premiere, a fact which considerably irritated Verdi. Time was, said the composer, when an opera could stand or fall on its own merits without a lot of attendant publicity and ballyhoo; now, he added, so many people made so much fuss about a new work that the impact of their noise was greater than the impact of the performance.

Aida was a huge and glittering success, which was shortly repeated in Italy and throughout Europe. Nonetheless, the critics raised the question of "Wagnerism", and aroused Verdi's resentment so much that he not only derived small pleasure from the opera's triumph, but he also disliked having much to do with it for some time.

In his book on the Operas of Verdi, Charles Osborne writes "*Aida* is a remarkable work which has almost become the victim of its own popularity. In purely musical terms, however, it is nothing less than a miracle of melodic beauty and imaginative orchestration. For all its public scenes, it is the most intimate of 'grand' operas and in Amneris, who almost steals the opera from Aida, Verdi has created perhaps the greatest of his mezzo-soprano characters. Both in its spectacular and its intimate aspects, *Aida* is a triumph of the creative imagination".



Verdi trying to come up with a new idea. A caricature by Count Melchiorre Delfico, just before work started on *Aida*. Some critics thought Verdi's source of inspiration had been exhausted.

The action of the opera takes place in Egypt at the time of the Pharaohs.

ACT 1

In a hall in the palace of Memphis Radames (Tenor), Captain of the Guard, is told by Ramphis (Bass), High Priest of Egypt of the rumoured invasion by the Ethiopians of the sacred soil of Egypt and that the oracle of Isis has already named the Egyptian Commander. Radames, in the aria *Celeste Aida*, wishes that he might be the chosen warrior so that by his victories he might win Aida and free her from slavery. It is not known in Egypt that Aida, favourite slave of Amneris, is the captive daughter of the Ethiopian King, Amonasro. Amneris (Mezzo-soprano), daughter of the King of Egypt, enters, soon followed by Aida (Soprano). Amneris is tormented in her secret love for Radames by suspicions that he, instead, is in love with Aida – suspicions which are strengthened by the glances she sees exchanged between the two. Masking her anger, Amneris affects sympathy and friendship for Aida. News of the invasion (led by Amonasro) is confirmed by a Messenger (Tenor). The King (Bass) proclaims Radames to be the chosen leader. To the strains of a solemn march all repair to the Temple for Radames' investiture. Aida, alone, re-echoes the cry *Ritorna vincitor* ("Return victorious") and her succeeding aria is the distraught expression of the conflict within her – love for Radames, the Egyptian, warring with love for her father, brothers and fellow countrymen who will be his opponents in the coming battle.

The scene moves to the Temple of Vulcan where with ceremonial chant and ritual dance Radames is solemnly invested as commander while victory for the Egyptian army is implored of the deity Phtha.

Interval – 15 mins.

ACT 11

Victory is to the Egyptians, and Amneris, in her apartment in the palace at Thebes, is being arrayed by her slaves for the ceremonial reception of the triumphant army and its leader. African slave boys dance before her. Only Aida is still unaware of the victory and Amneris decides that the moment has come to probe her heart. Craftily she lies that the Egyptians have been routed and that Radames is dead. From Aida's despair at this cruel news and her great cry of joy when told of the deception, Amneris learns what she has dreaded to know. In a frenzy of rage and jealousy she taunts the wretched Aida with her servitude. As the slave that she is, Aida shall attend her, Amneris, the daughter of the Pharaohs, when from her throne beside the King she places the laurels of victory on Radames' brow.

The "Triumph Scene" that ensues is one of the most spectacular in all opera, engaging the full technical and musical resources of the theatre. At the gates of Thebes Radames and his soldiers are received in splendour. Radames is invited by the King to ask what favour he pleases. He first asks that the captives be brought in. Amongst them is Amonasro (Baritone), disguised, who admits only to be an officer and Aida's father. Radames' petition is that the

captives be released. At the demand of Ramphis and the priests, however, Amonasro and Aida are held as hostages to the peace. Finally, on the saviour of his country the King bestows the hand of Amneris – together one day they shall rule Egypt. With Amneris exulting over her unhappy rival and with demonstrations of popular joy the curtain falls.

Interval – 15 mins.

ACT 111

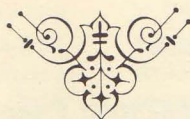
A moonlit scene by the banks of the Nile. Amneris passes on her way to spend the vigil of her marriage in the Temple of Isis. Aida steals in to keep a last tryst with Radames before she seeks peace and oblivion beneath the dark waters of the Nile. The aria *O patria mia* is a sad farewell to the fatherland she shall never see again. (Note nostalgic effect created by oboe, clarinets and bassoon). Amonasro joins her and in their exceedingly dramatic duet unfolds a stratagem of escape, of turning defeat into victory and of restoring Radames to Aida. If she would entice Radames to fly with her and to learn from him which mountain pass the Egyptians will use to march against the resurgent Ethiopians, then victory would be assured. Aida recoils from the suggestion but consents at last when Amonasro furiously rejects her – "*You are not my daughter, you are the slave of the Egyptians!*" Radames, seduced by his passion for Aida, falls into the trap. Unguardedly he names the secret route of the Egyptian forces. At his words "The gorge of Napata" the listening Amonasro reveals both himself and his true status. From the temple Amneris and the High Priest too have overheard. The Guard is alerted. Amonasro and Aida disappear into the darkness. Radames, accused of treason, surrenders his sword to the High Priest.

Interval – 15 mins.

ACT 1V

In a sombre hall of the palace Amneris awaits the passage of Radames to trial for high treason. This scene is dominated by Amneris. Agonised by remorse for the destruction her jealous rage has brought on Radames she implores him to defend himself at the trial and in return for his love she will contrive his pardon. But Radames believes Aida is dead and would welcome death itself to expiate his crime. It makes no difference that Amneris admits Aida to be still alive. Silent before the priests, his judges, Radames is sentenced to be buried alive. Vainly Amneris rages against the priests (*Empia razza*) and the close of the scene leaves her alone and desolate. The music of this episode is highly charged with emotion and the scene demands great singing from the mezzo-soprano.

The last scene is a divided one. Above is the Temple of Vulcan; below the dark airless tomb where Radames has been enclosed. From the shades behind him a form emerges – Aida, who has concealed herself there in order to die along with him. Together they sing their ecstatic farewell to earth in the duet *O terra addio* which fades upon the muted ethereal strings of the orchestra and the last broken words of Amneris praying that Isis may grant peace to her beloved.



DUBLIN
April 25, 27, 30, May 3, 5.

CORK
May 15, 17.

Lucia di Lammermoor

OPERA IN THREE ACTS

*Libretto by Salvatore Cammarano Based on Sir Walter Scott's Novel
"The Bride of Lammermoor"*

Music by

Gaetano Donizetti

(Property of G. Ricordi & Co.)

Characters in Order of Appearance

NORMANNO (Norman, Captain of the Guards at Ravenswood)

ENRICO (Lord Henry Ashton)

RAIMONDO (Raymond, chaplain and tutor to Lucy)

LUCIA (Lucy, sister of Lord Ashton)

ALISA (Alice, companion to Lucy)

EDGARDO (Edgar, Master of Ravenswood)

ARTURO (Lord Arthur Bucklaw)

BRENDAN CAVANAGH

BRUNO DAL MONTE

ARMANDO CAFORIO

MARIA ANGELA PETERS

DYMPNA CARNEY

GIANNI BAVAGLIO

PATRICK MCCARTHY

*Relatives of Lord Henry Ashton, Ladies and Gentlemen, People of Lammermoor,
Retainers, Soldiers, Domestics*

DUBLIN CITY BALLET

Choreographer : BABIL GANDARA

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Masters : JOHN BRADY, EDWARD LAMBERT

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(by kind permission of the R. T. E. Authority)

Leader : HARRY CAWOOD

CONDUCTOR :

PRODUCER :

DESIGNER :

STAGE DIRECTOR :

ASSISTANT STAGE DIRECTOR :

COSTUMES :

SCENERY BUILT BY ARENA LTD., DUBLIN.

STEPHEN BARLOW

LORIS SOLENGHI

CONNIE VAN GILST

PATRICK MCCLELLAN

JOSEPHINE SCANLON

CASA D'ARTE, CHIARA

STRINGANO BARI

There will be 2 intervals and warning bells will be rung 5 mins. and 3 mins. prior to end of each Interval .



DONIZETTI

Among the most famous of all opera selections are the mad scene and sextet from *Lucia di Lammermoor*, which issued from countless hand-cranked phonographs during the early years of our century. The universal appeal of Lucia capped the career of a hardworking composer, Gaetano Donizetti, who knew how to make the coloratura flights of a soprano express every nuance of human joy and anguish.

Gaetano Donizetti (1797 – 1846) was born in Bergamo and studied, chiefly under Johann Simon Mayr, at Bergamo and later in Bologna. His first opera *Il Pigmaliione*, was composed when he was eighteen and his last, *Caterina Cornaro* when he was forty-six. In the intervening years he wrote more than sixty pieces for the stage, including not a few based on English history – *Anna Bolena*, *Maria Stuarda*, *Roberto Devereux* and *Alfredo il Grande*. At the time Donizetti was writing, the Italian opera public was avid for new works – they wanted to hear different operas each season sung by their favourite singers. The impresarios were probably the most important figures in Italian operatic life at that time; they controlled not only the theatres, but chose the composers, selected the librettos, and engaged the singers. The composer was expected to compose ‘to order’ – and generally in a rush; and to turn out music that the artists of the day expected to find grateful to the voice.

Donizetti, always in need of money, accepted this status without much protest; the two great impresarios of the day, Bartolomeo Merelli and Domenico Barbaja, paid him well and often, for he provided just the kind of piece that pleased audiences no less than singers. His art has been well summed up by one of his recent biographers, the American, Herbert Weinstock: ‘He borrowed without plagiarising, adapted without completely individualising, perfected much that he drew in from the atmosphere he breathed. His power lay in the way he bent all his resources towards expressing his dramatic belief in the libretto on which he was working at the moment’.

Salvatore Cammarano, the librettist of *Lucia di Lammermoor*, was regarded by Donizetti as second only to Felice Romani as a writer; and after Lucia he went on to provide Donizetti with the texts for seven more operas, including *Roberto Devereux*, *Poliuto* and *Maria de Rohan*. He was, of course, also the librettist of Verdi’s *Alzira*, *La Battaglia di Legnano*, *Luisa Miller* and *Il Trovatore*.

Lucia di Lammermoor, was Donizetti’s fifty-first work for the stage, and dates from 1835 – five years after *Anna Bolena*, three after *L’elisir d’amore*, two after *Lucrezia Borgia*, and five before *La Fille du regiment*. It was the first of three operas Donizetti

was to write for the Teatro San Carlo, Naples, as specified in a contract he signed in November 1834.

Like other operas of its epoch Lucia is thinly based on history. The heroine, whom Sir Walter Scott had romanticized as Mad Lucy in his novel *The Bride of Lammermoor*, was originally one Janet Dalrymple, who murderously assaulted her own bridegroom in 1669. The facts of her case were never straightened out, and neither were those of English history a la Donizetti, which pits William and Mary against each other as political foes. Donizetti was right, however, in depicting a period of turmoil after the restoration of Charles II. In real life the husband survived his wife’s attempt upon his life to die twelve years later of a fall from his horse. The rejected lover went permanently abroad. In Scott’s novel, the process was reversed – the husband left Scotland for ever, whilst the lover came by his death in a quicksand. With a sense of operatic fitness almost amounting to genius Donizetti and his librettist present the result of the murderous attack as fatal.

Lucia, presented at the San Carlo in Naples on September 26, 1835, was not Donizetti’s first success (he was already famous, after *Lucrezia Borgia* and *Anna Bolena*), but its triumphant first night clearly pleased him enormously, and he was moved to one of his rare bursts of pride. There is, in fact, only one letter in the collected edition of Donizetti’s letters (Bergamo, 1948) which refers to the opening of Lucia, and its friendly modesty, its open-heartedness are characteristic of Donizetti:

‘*Lucia di Lammermoor* was performed, and allow me, in friendship, to blush and tell you the truth. It pleased the public, and pleased them very much, if I may believe the applause and the compliments I received. The brother of H.M. Leopoldo was there; he applauded and paid me the most flattering compliments. The second evening I witnessed something that is highly unusual for Naples: at the finale after great cheers for the Adagio, Duprez, in the curse scene, was applauded at the climax, just before the stretta. Every number was heard in religious silence and received with spontaneous cries of evviva La Tacchinardi, Duprez, Cosselli and Porto performed splendidly, and the first two especially are superb’

The Frenchman, Gilbert Louis Duprez, was one of the most celebrated tenors of the day. La Tacchinardi was the family name for Fanny Persiani who, three years later, was to take Dublin by storm when she appeared in four concerts in the Rotunda and Theatre Royal with the ‘King of Tenors’, Giovanni Battista Rubini, in his only appearances here. Among the items performed at these concerts were extended scenes from Acts 1 and 3 of *Lucia* which marked the opera’s introduction to Irish audiences.

The action of the opera takes place in Scotland towards the end of the seventeenth century.

Enrico (Henry Ashton) wrongfully holds the estates of Edgardo (Edgar Ravenswood) between whose family and his own there has long been a deadly feud. In addition Enrico's political activity against the King has placed him in a perilous situation, and he has resolved to re-establish his family's position and recoup the family fortune by marrying his sister Lucia to Arturo.

ACT 1

Scene 1 THE EDGE OF A WOOD AT THE GATES OF RAVENSWOOD CASTLE

Normanno tells Enrico that he believes Lucia has been secretly meeting Edgardo in the Castle garden, and he is despatching his huntsmen to discover whether this is so. Enrico swears that he will prevent the union between the two lovers, even if it means that their lives will be forfeit; *cruda, funesta smania* (You have aroused a cruel fury). The huntsmen return and reveal that the nightly visitor is in fact Edgardo.

Scene 2 IN THE CASTLE GARDEN

Lucia, accompanied by her companion Alisa, awaits Edgardo by the fountain. She sings of a young woman murdered long ago by one of the Ravenswoods, whose ghost she believes she has seen: *Regnava nel silenzio* (The night was wrapt in silence). Her thoughts then turn to Edgardo, and she sings of her love for him: *Quando rapito in estasi* (When lost in the ecstasy of love).

Edgardo now enters, and informs Lucia that he has to leave for France. He suggests that he should tell Enrico of their love, and propose a reconciliation: *Sulla tomba che rinsera* (At the tomb where my father lies, I swore vengeance). Lucia tells him such an interview would be useless and begs him to keep their secret. They vow eternal love, exchange rings and bid each other a passionate farewell: *Verranno a te sull'aure* (My ardent sighs will be wafted to you on the breeze).

Interval – 20 mins.

ACT 11

Scene 1 ENRICO'S ROOM IN THE CASTLE

Enrico tells Normanno that although Lucia has so far refused to marry Arturo, he is certain that he can now persuade her to change her mind by showing her a forged letter from Edgardo which will make her believe that he is in love with someone else.

In the duet between Lucia and her brother: *Il pallor funesta* (The deathly pallor that covers my face), Enrico reveals that only Arturo can save him from death for conspiring against the Crown; this and the forged letter force Lucia to agree to the marriage. First she seeks advice from

Raimondo, who adds his persuasions to those of Enrico: *Ah! cedi, cedi* (Oh, yield, Oh, yield).

Scene 2 THE GREAT HALL OF THE CASTLE

The guests have assembled for the signing of the wedding contract, and sing of the happy bridal day: *Per te d'immenso giubilo* (For you we all are rejoicing). When Lucia enters looking pale and distraught, Enrico tells Arturo that she is still mourning for her mother who has died recently. No sooner has Lucia signed the contract than Edgardo rushes into the hall. In the great sextet which follows Edgardo asks why he is restraining himself from vengeance; Enrico expresses sorrow for his sister's plight; Lucia sings of her despair at her brother's treachery; Raimondo invokes the aid of Heaven; and Alisa and Arturo pray that there will be no bloodshed: *Chi mi frena?* (Who restrains me at such a moment?).

Swords are drawn, but Raimondo orders all to sheath their weapons. Edgardo gives Lucia back her ring, he tears his ring from her finger and hurls it to the ground and stamps on it. He then curses the Lammermoor family and rushes away.

Interval – 20 mins.

ACT 111

Scene 1 THE GREAT HALL OF THE CASTLE

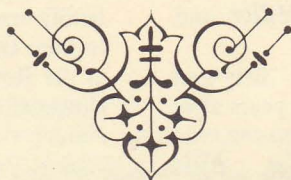
The celebrations in honour of the wedding continue. The guests rejoicing are rudely interrupted by the entrance of Raimondo with the news that Lucia has lost her reason and killed her husband: *Ah! Dalle stanze* (Ah, from the rooms where I left her). Lucia herself now appears and, in the most famous "Mad Scene" in all opera, goes through an imaginary wedding ceremony with Edgardo: *Ardon gl'incensi* (The incense is burning); she begs that no tears be shed when she dies, but that flowers be placed on her grave: *Spargi d'amaro pianto* (Spread bitter tears on my earthly remains).

Interval

Scene 2 THE TOMB OF THE RAVENSWOODS

Edgardo, unaware of Lucia's fate, awaits the arrival of Enrico, whom he has challenged to a duel, and as he gazes at the tombs of his ancestors, he declares that he is anxious to join them as now he has nothing to live for: *Tombe degl'avi miei* (Tombs of my ancestors, come give me shelter).

A group of people sadly make their way from the Castle. From them Edgardo learns that Lucia has lost her reason and is dying. He determines to try and see her once more, but is restrained by Raimondo. The tolling of a bell informs them that Lucia is dead. Edgardo mourns her passing: *Tu che a Dio spiegasti l'ali* (You who have spread your wings to God) and promising her spirit that nothing can part them, stabs himself.



DUBLIN

May 1, 4, 7, 9, 11

La Bohème

OPERA IN FOUR ACTS

*Libretto by Giuseppe Giacosa and Luigi Illica based on
"Scenes de la Vie de Boheme" by Henri Murger*

Music by

Giacomo Puccini

(Property of G. Ricordi & Co.)

Characters In Order of Appearance

MARCELLO, *a painter*
RODOLFO, *a poet*
COLLINE, *a philosopher*
SCHAUNARD, *a musician*
BENOIT, *a landlord*
MIMI, *a seamstress*
PARPIGNOL, *an itinerant toy-seller*
MUSSETTA, *a singer*
ALCINDORO, *a state counsellor and admirer of Musetta*
CUSTOMS SERGEANT

ATTILIO D'ORAZI
BERARDINO DI DOMENICO
AURIO TOMICICH
PETER McBRIEN
BRIAN DONLAN
MARIA LUISA GARBATO
PATRICK MCCARTHY
GABRIELLA NOVIELLI
BRIAN DONLAN
JOHN MORGAN

Street Vendors, Students, Citizens, Children and Peasants.

Boys from Larkhill National School under the direction of Joseph Scully

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Masters: JOHN BRADY, EDWARD LAMBERT

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(By kind permission of the R.T.E. Authority)

Leader : AUDREY PARK

CONDUCTOR :
PRODUCER :
DESIGNER :
STAGE DIRECTOR :
ASSISTANT STAGE DIRECTOR :
COSTUMES :

GIACOMO ZANI
PADDY RYAN
DARIO MICHELI
PATRICK MCCLELLAN
JOSEPHINE SCANLON
CASA D'ARTE, CHIARA
STRINGANO BARI

There will be 3 intervals and warning bells will be rung 5 mins. and 3 mins. prior to end of each Interval

*The action of the Opera takes place
in Paris about 1830*

ACT 1

The curtain rises almost immediately, on a typical Bohemian studio, on Christmas Eve, where the four Bohemians — Rodolfo, a poet, Marcello, a painter, Schaunard, a musician, and Colline, a philosopher, live and work. There is no fire in the stove, and Marcello (who is painting a great picture of the Passage of the Red Sea), and Rodolfo (who is writing a masterpiece) are very cold. They finally decide to light a fire with the manuscript of one of Rodolfo's great tragedies. Colline enters, despondent at not having been able to pawn anything, but regains his spirit at the sight of the cheerful blaze. Their spirits rise still further when Schaunard enters with provisions and wine and explains that he has earned money by playing for a gentleman who was anxious to drown the noise of a neighbour's screeching parrot and by poisoning the bird. The landlord, Benoit, enters demanding his rent, and having drunk some wine, confesses to an escapade, whereat the four artists, in mock indignation, turn him out of the room. They propose to go to dinner at the Cafe Momus in the Quartier Latin, but Rodolfo says he must stay to finish an article for a paper. The others have scarcely gone when a timid knock is heard at the door and Mimi enters and excuses herself, explaining that as she was on her way to her room her candle had gone out. She is seized with a fit of coughing and swoons, and when she revives she lights her candle and is about to go out, when she remembers that she had put her key on the table. As Rodolfo goes to the door, his candle, too, is blown out, and they look for the key in the dark, but in vain, for Rodolfo had artfully put it in his pocket. As they both grope under the table, their hands meet, and this gives Rodolfo his opportunity for singing his beautiful aria "*Che gelida manina*" and he goes on to explain who and what he is. In reply Mimi sings her famous aria "*Si, mi chiamano Mimi*". She explains that her real name is Lucia, and she is a flower girl living in an attic in the same house. By this time Rodolfo's companions have grown impatient and call for him from below. He answers that he will follow as soon as he can. Then Rodolfo passionately declares his love for Mimi in a duet which follows "*O soave fanciulla*"

Interval — 15 mins.

ACT 11

We are outside the Cafe Momus. There is a great crowd, all the bustle of Christmas Eve is at its height. Colline, Schaunard and Marcello, who have not been able to find room in the crowded cafe, take possession of a table on the pavement. Rodolfo and Mimi join them a little later. They order supper, and presently Musetta, a former flame of Marcello, enters accompanied by a rich admirer, Alcindoro, a Councillor of State, whom she treats very badly. She sees Marcello and tries in vain to attract his attention. Marcello is in great agitation and his friends enjoy what they call "The stupendous comedy". He is about to go, unable to bear it any longer, when Musetta sings her Waltz song "*Quando me'n vo*" which holds him spellbound. Mimi, with feminine intuition, guesses that Musetta and Marcello really love each other. Musetta determines to get rid of her troublesome admirer, feigns to have a great pain in her foot, and sends him to a boot shop to buy a pair of easier shoes. As soon as he is gone Marcello rushes forward to her and a great reconciliation takes place. She joins the merry party and finally they follow the patrol which now enters with

its drums and pipes, carrying her off shoulder high, just as Alcindoro enters and is confronted with the bill for the whole party.

Interval — 15 mins.

ACT 111

About two months have elapsed, and we are taken to an inn on the outskirts of Paris on a frosty morning. The Customs Officers are guarding the gate and vendors of provisions peer through it. From the opposite direction — from Paris — comes Mimi in great agitation, and asks a servant to tell her where Marcello is. She brings him out and Mimi appeals to him — "Oh, good Marcello, oh, help me!" She complains of Rodolfo's mad groundless jealousy. Marcello tells her they had better part and she begs him to aid her, and he goes in to wake Rodolfo, while Mimi conceals herself behind a tree. Rodolfo comes out and explains to Marcello — "I want a separation from Mimi". He suspects her, he says, and is heart-broken that he has no money and cannot do anything to cure her of the terrible illness which is killing her. In spite of Marcello's efforts to prevent Mimi from hearing what Rodolfo says, she understands and is overcome with grief, and her sobs and coughing reveal her presence to Rodolfo; Musetta's laugh is heard from inside the tavern. While Mimi and Rodolfo exchange vows and Mimi tells him she won't return "*Donde lieta usci*" Musetta and Marcello have a fierce lover's quarrel.

Interval — 15 mins.

ACT 1V

We are now back in the Bohemians' garret. Marcello and Rodolfo are talking. Marcello has seen Mimi, and Rodolfo has seen Musetta both living in luxury; each strives to appear indifferent as he hears the story. They utter their feelings, however, in a duet, "*O Mimi tu piu non torni*" and Rodolfo gazes lovingly at Mimi's old bonnet which he takes from a table drawer. They are interrupted by Schaunard and Colline, who arrive carrying provisions — bread and herrings — and they have a meal, pretending that it is a great banquet. After the meal they grow merry and dance; their games ending with a mock duel with the fire irons between Schaunard and Colline. When the fun is at its height, Musetta enters, greatly agitated, and tells them Mimi is with her but too weak to climb the stairs. Rodolfo rushes out and brings her back and places her gently on the bed, and Musetta tells the others how she had found Mimi; she had begged to be allowed to die with Rodolfo. Mimi tries to effect a reconciliation between Musetta and Marcello. Mimi is cold and hungry but there is nothing to give her. Musetta takes off her diamond earrings and gives them to Marcello, bidding him to sell them and buy food and fetch a doctor and then goes out with him. Colline now makes up his mind to pawn his overcoat and addresses it in mock heroic terms "*Vecchia zimarra, senti*". Schaunard then goes out, leaving Rodolfo and Mimi alone. Mimi, who had seemingly been asleep, now speaks to Rodolfo, who has all the time been by her bedside "*Sono andati*". They talk of the past, and as they talk the music recalls their first meeting. A violent cough interrupts her, Musetta and Marcello come back, she with a muff, he with medicine. They busy themselves with the medicine, and Mimi eagerly warms her hands with the muff, while Musetta prays for her friend. Musetta motions Rodolfo to hang her cloak over the window. As he does so Mimi falls back dead. Rodolfo flings himself on the bed sobbing, while the others stand around, grief stricken, as the curtain falls.

DUBLIN
May 8, 10, 12.

CORK
May 16, 19.

La Gioconda

OPERA IN FOUR ACTS

Libretto by Tobia Gorrio (Arrigo Boito) From 'Angelo Tyrann De Padoue'
By Victor Hugo

Music By

Amilcare Ponchielli

(Property of G. Ricordi & Co.)

Characters in Order of Appearance

BARNABA, *a spy of the Inquisition*
LA GIOCONDA, *a ballad singer*
LA CIECA, *her blind mother*
ZUANE, *boatman*
ISEPO, *a public scribe*
ENZO GRIMALDO, *a Genoese noble*
LAURA, *a Genoese noblewoman*
ALVISE BADOERO, *her husband*
A MONK
A STEERSMAN
A SINGER

LICINIO MONTEFUSCO
ANNA MARIA PIZZOLI
DEIRDRE COOLING-NOLAN
FRANK O'BRIEN
BRENDAN CAVANAGH
GIANNI BAVAGLIO
CLAUDIA PARADA
AURIO TOMICICH
FRANK O'BRIEN
JOHN CARNEY
FRANK O'BRIEN

Senators, Sailors, Shipwrights, Ladies and Gentlemen, Masquers, Citizens
Boys from Larkhill National School (Director Joseph Scully)
/ Montford Singers, Cork (Director Eileen Nolan)

IRISH NATIONAL BALLET

Choreographer : Joan Denise Moriarty

DUBLIN GRAND OPERA SOCIETY CHORUS

Chorus Masters : John Brady, Edward Lambert

RADIO TELEFÍS ÉIREANN SYMPHONY ORCHESTRA

(by kind permission of the R.T.E. Authority)

Leader : AUDREY PARK

CONDUCTOR :
PRODUCER :
DESIGNER :
STAGE DIRECTOR :
ASSISTANT STAGE DIRECTOR :
COSTUMES :

JANOS ACS
DARIO MICHELI
PATRICK MURRAY
PATRICK McCLELLAN
JOSEPHINE SCANLON
CASA D'ARTE, CHIARA STRINGANO,
BARI

There will be three intervals and warning bells will be rung 5 mins. and 3 mins. prior to end of each Interval.



PONCHIELLI

Politics, arson, a boat race, adultery, attempted rape, poisoning, suicide — *La Gioconda* has it all, and a ballet besides. Amilcare Ponchielli's masterpiece combines passion and shock with the full panoply of old-fashioned grand opera. Ponchielli, a mild-mannered professor, numbered among his pupils Puccini and Mascagni, standard-bearers of the veristic movement. The poet for *La Gioconda*, lurking behind the anagram "Tobia Gorrio", was Arrigo Boito, composer of *Mefistofele* and later Verdi's librettist for *Otello* and *Falstaff*. Sharing Ponchielli's predilection for pomp mixed with stark realism, Boito chose Victor Hugo's historical drama *Angelo, Tyrant of Padua*, given at the Comedie Francaise in 1835. Angelo is the Alvise of the opera, and in the play *La Gioconda* is his actual mistress, La Tisbe.

Despite fame, Ponchielli's life continued its quiet way. With pupils and colleagues he was always thoughtful, patient and scrupulously fair. He married the famous soprano Teresina Brambilla, who had created the role of Lucia in his first Milan success, *I Promessi Sposi*. Ponchielli died of bronchial pneumonia — on January 16, 1886 — "Verdi's successor" was dead one year before *Otello*, at the age of fifty-one. Had success come earlier and lasted longer, who knows what he might have contributed to the permanent repertory.

But he did contribute *La Gioconda*, and this one work will probably keep his name before the public as long as opera is given on a grand scale.

The action of the opera takes place in 17th Century Venice.

ACT 1 — THE LION'S MOUTH

The curtain rises on the grand court of the Ducal palace in seventeenth century Venice. The Giant's Staircase is seen at the back, and also the Portico della Carta, with a doorway leading to the interior of the Church of Saint Mark. On the wall of the courtyard is one of the historic Lion's Mouths, into which anonymous denunciations to the Inquisition may be passed. It is a fine spring afternoon, and the courtyard is full of people. Leaning against a column is Barnaba, a spy of the Inquisition, and when the crowd has gone off to watch the regatta, he sings a short monologue, proclaiming his desire to win the ballad-singer, La Gioconda.

Gioconda enters, with her blind mother, La Cieca. The two sing together affectionately, while Barnaba in the background mutters ominous warnings to the ballad-singer (*Trio: "Figlia che reggi il tremolo pie"*). Eventually Gioconda leaves her mother resting by a sacred shrine, and is going in search of her lover, Enzo, when Barnaba comes forward and tries to force his attentions on her. She tears herself away from him, and rushes off.

The people now return bearing in triumph the victor of the regatta, whom they carry shoulder-high to the Giant's Staircase. The loser of the contest, Zuane, remains apart, and Barnaba, approaching him, has little difficulty in persuading the credulous boatman that he was deprived of victory by La Cieca's sorcery. The spy manages to work up the whole crowd against La Cieca and soon she is seized by the angry populace. Gioconda returns with Enzo, who is dressed as a Dalmatian sea-captain. He attempts to rescue the old woman and is on the point of calling on his sailors for assistance when Alvise Badoero, one of the chief Inquisitors of Venice, appears at the head of the Staircase and the tumult quickly subsides.

In reply to Alvise's enquiry, Barnaba says that La Cieca is guilty of witchcraft. At this point, however, the Inquisitor's wife Laura, who has entered with him, her face hidden by a mask, intervenes to declare that no witch would ever wear a rosary. She pleads with her husband for the old woman's

release, and Alvise orders her to be freed.

La Cieca in expressing her thanks to Laura ("*Voce di donna*") presents her with the rosary. Asking the name of her benefactress, she is told "Laura" and then all the principals excepting Enzo and Barnaba enter the church.

When Laura appeared on the Staircase with Alvise, she and Enzo were surprised into betraying recognition of each other, and this was not lost upon the watchful Barnaba. As soon as they are alone together, the spy reveals to Enzo that he knows his whole story. He is no Dalmatian, but Enzo Grimaldo, Prince of Santafior. He and Laura were once lovers in Genoa, but she was later forced to marry Alvise, and her presence here in Venice frequently brings Enzo to the city in disguise, he having been outlawed by the Venetian authorities. Enzo, although he has pledged himself to Gioconda, loves her only as a sister; Laura is still his real passion. Barnaba promises to bring Laura on board Enzo's vessel that very night, when Alvise is at the Doge's palace. The delighted Enzo asks who his new friend is, and receives the disconcerting reply that Barnaba is the power incarnate behind the Venetian Council of Ten. The spy, however, explains his position frankly. He desires Gioconda, but she hates him and loves Enzo, and he wishes to reveal to her the faithlessness of her chosen lover.

When Enzo has gone, Barnaba summons Isepo, the public letter-writer, and dictates a message to Alvise warning him of the intended elopement of Laura and Enzo. As he is speaking, Gioconda comes out of Saint Mark's with her mother and, overhearing the message, rushes back into the church in great distress. Barnaba alone on the stage, launches into his monologue "*O Monumento!*" proclaiming that above all the authority of the Venetian state there reigns one alone — himself, the spy! At the climax of his solo he casts the message into the Lion's Mouth.

The stage begins to fill with people once more. Their gaiety restored, they dance a furlana until interrupted by chorus from inside the church. A monk appears and invites the people to kneel and join in vespers. Gioconda comes out of the church, leaning on La Cieca and bitterly lamenting her betrayal by Enzo.

Interval — 15 mins.

ACT 11 – THE ROSARY

The scene shows the deck of Enzo's brigantine, the "Hecate", which is moored by an uninhabited island in the Fusina lagoon. It is night and sailors on deck are singing a *Marinesca*. Barnaba enters, disguised as a fisherman, and fraternizes with the sailors. His purpose is to prepare for the interception by the Venetian authorities of the flight of Enzo and Laura, and he orders Isepo, who is with him, to place scouts on the island to watch the ship. The spy then sings a fishing-song ("*Pescator, affonda l'esca*") the refrain of which, proclaiming that "a shining siren shall be caught in his net", is echoed by the sailors, though they little realize the true significance of the words.

Barnaba goes to fetch Laura, whom he has brought to the "Hecate" by boat. Enzo appears on deck and gives the crew orders for departure, which is to take place that night. He then sends the men below and begins his solitary watch on deck, in the course of which he sings the most famous solo in the opera, "*Cielo e mar*"; will the coming of his beloved be from heaven or from the ocean? he asks. Soon she appears on board, escorted by Barnaba, whose presence, she says, makes her shudder, and the two lovers sing an extended duet. Enzo descends below deck telling Laura that the ship will sail under cover of darkness.

But Laura is not the only stranger on board. Gioconda has concealed herself on the "Hecate", and after Laura had sung a prayer to the Virgin to protect her in her adventure ("*Stella del marinar*"), the ballad-singer, masked, comes forward wrathfully, declaring that she too loves Enzo.

The two women sing a duet ("*Amo come il fulgor*") in which each proclaims the superiority of her love. Eventually Gioconda rushes on Laura and is about to stab her when, seeing the approach of a Venetian vessel commanded by Alvisé, she decides to leave her to her husband's mercies. In desperation, Laura lifts up the rosary that La Cieca gave her, and Gioconda recognising the saviour of her mother gives Laura her mask and allows her to escape in the boat by which she herself reached the ship.

Barnaba returns, and seeing that Laura has taken flight, calls on Alvisé's vessel to pursue her. Gioconda re-enters ruefully reflecting that she has done her duty by her mother's benefactress. Enzo comes up on deck and again, to his surprise finds not his beloved but the ballad-singer, who informs him that Laura no longer loves him; her conscience has smitten her and she has returned to Venice. Enzo is about to pursue her when he notices Alvisé's vessel, and Gioconda warns him to save himself, since he has been denounced to the Council of Ten. Enzo thereupon sets fire to the "Hecate" and makes his escape with Gioconda.

Interval – 15 mins.

ACT 111 – THE HOUSE OF GOLD

Scene: 1: The curtain rises on a chamber in Alvisé's residence, the House of Gold. It is night, and the Inquisitor is alone, brooding on his wife's faithlessness; he is resolved to kill her ("*Si, morir ella de!*"). Laura enters, and when she finds that Alvisé intends to take her life, she pleads for mercy. Alvisé shows her a funeral bier, which he says will be her next bridal bed. A gay chorus is at this point heard behind the scenes, and the Inquisitor, producing a flask of poison, tells Laura that she must drain it before the song is ended and then leaves the room.

Scarcely has he departed when Gioconda appears. She gives Laura a phial in exchange for the flask of poison telling her that its contents will send her into a trance. Laura accordingly drinks the sleeping-draught, while Gioconda

pours the poison into the empty phial and then hides in the adjoining room. When Alvisé returns, he finds Laura lying in a coma and apparently dead, and assumes that she has obeyed his order.

When the Inquisitor has gone, Gioconda returns and declares that she previously spared Laura for her mother's sake, but that she is now saving her for Enzo.

Scene 11: A great reception is being held, and Alvisé is receiving the guests, for whose entertainment a ballet is performed. This is the famous "*Dance of the Hours*", and consists of a series of symbolic dances representing in turn the Hours of Daybreak, of Day, of Evening, and of Night.

When the dance is over, Barnaba enters, dragging with him La Cieca, whom he has found loitering in the palace. The news of Laura's death has got about, and La Cieca says she is praying for the soul of one just departed. Enzo has also gained entry to the palace, and when Barnaba tells him of Laura's death, he steps forward and, revealing his rank, publicly accuses Alvisé of robbing him both of his country and his love. A big ensemble follows, in the middle of which Enzo sings a brief lament for Laura as he is arrested; and Gioconda then takes Barnaba aside and offers to submit to his desires if he will save Enzo. Eventually Alvisé draws back a curtain and reveals Laura apparently lying lifeless. This is her punishment, he says, for betraying him. Enzo rushes on the Inquisitor with a sword, but is restrained by the guards.

Interval – 15 mins.

ACT 1V – THE ORFANO CANAL

The final act is set in a ruined palace on the island of Guidecca, where Gioconda has her secret dwelling. Across the lagoon, St. Mark's Square in Venice is visible. The curtain rises to show the ballad-singer sitting buried in thought. Two male street-singers, who are friends of hers, enter with Laura's body, which they have taken from its vault. She asks them to make enquiries for La Cieca, who has disappeared.

Gioconda's plan is to ensure the happiness of the man she loves, although she will gain nothing from it. She has had Laura's body brought to the island and has summoned Enzo to the same place, after freeing him by promising her favours to Barnaba. The disappearance of her beloved mother has severed her last link with the world, and she contemplates suicide ("*Suicidio!*").

Enzo enters gloomily and asks Gioconda what she wants with him. She sings cryptically of his future happiness, but he still believes Laura dead, and announces his intention of visiting her tomb before killing himself. Gioconda replies that the body is no longer in the tomb, and while Enzo is furiously demanding what has become of it, Laura's voice is suddenly heard from an alcove; she has at last woken from her coma. Gioconda shows the arrangements she has made for her rival's flight with Enzo. The pair hardly know how to express their thanks to her, and, after an impassioned trio they depart, leaving the ballad-singer behind on the island.

Alone once more, Gioconda remembers her compact with Barnaba, and mutters a prayer to the Virgin to release her from it. The spy appears at the doorway, watching her, and then comes forward to claim her as his own. During a duet she pretends to make ready for the love-making, but at the climax stabs herself and falls to the ground. Barnaba, thwarted in his desires at the last moment, tries to revenge himself by screaming in Gioconda's ear that he has murdered La Cieca. But he is too late. The ballad-singer is dead, and he rushes, baffled and raging, into the street.

London Opera Trip 1984

Our eighth annual opera trip was to London in February, when we returned to the Charing Cross Hotel, which had accommodated us on the inaugural trip of the Society.

The first evening we had "La Boheme" with Dennis O'Neill as Rodolfo, Ilona Tokody as Mimi, Thomas Allen as Marcello and Marilyn Zschau as Musetta. It was an enjoyable evening, notable also for the superb sets and production.

Friday morning saw Dermot Kinlen shepherding a large party on "A Stroll up the Strand", which ended with a fine luncheon in the historic Middle Temple Hall. Others went in small groups to "The Genius of Venice" exhibition at the Royal Academy, where an inspired collection of works by 16th and 17th century artists had been assembled from Europe and America under one roof for the first time. Harrods and other leading stores were also invaded by large numbers.

That evening we returned to Covent Garden for a magnificent production of "Andrea Chenier", with the title role majestically sung by Jose Carreras and a thrilling Maddalena by Rosalind Plowright; this performance was undoubtedly the highlight of the trip.

Saturday morning found many searching for tickets for Twickenham, and a large party travelled down to Richmond for the England/Ireland encounter, on which we make no comment! Fortunately a coach was arranged to collect us from Twickenham, so that we could return speedily to the city and drown our sorrows. That evening there was a return visit to the Royal Opera House, and all who attended the ballet "La Fille Mal Gardee" were enchanted.

After a "sung mass" on Sunday morning many joined in a coach tour of London; of particular interest were St. Paul's Cathedral and a short stop at the Barbican Centre. On Sunday evening most of the party joined in a convivial group dinner at the Villa Puccini restaurant. After an enjoyable meal an informal "concert" developed, ably compered by our very own "Irish Tenor". The entertainment was so good that proceedings were resumed on our return to the hotel.

On Monday we returned home by two different flights, and so ended another resoundingly successful trip organised by Donnie and Moyra.

P. McG.



DUBLIN GRAND OPERA SOCIETY

Presents

The World Famous Soprano

KIRI TE KANAWA

at

THE NATIONAL CONCERT HALL

on

Friday, 15th June, 1984 at 8 p.m.

Programme includes works by Verdi;
Mozart, Puccini and Handel.

Seat prices:
£8, £12, £16 and £20.

Booking opens on
1st May at N.C.H.
Telephone: 711888
Credit Cards 711533.



Record Expenditure

During the past year the Society's Income and Expenditure reached record levels. Expenditure totalled £321,194 compared with £286,490 in the previous year and Production Costs were in excess of £50,000 per week for the first time. The Winter Season '82 was financially successful while the Spring Season '83 was disappointing with Box Office Receipts below expectations and below the average of previous years. Nevertheless Income from all sources in the year exceeded Expenditure by £5,510 and reduced the accumulated deficit from £30,432 to £24,922.

The improved finances would not have been possible without the support of our Patron Members whose subscriptions totalled £23,055 and of our Sponsors who increased their support from £9,941 in the previous year to £28,180 in the year to September 30th 1983. Indeed the success of the Sponsorship Scheme must surely be attributed to Vivian Kenny and his Support Group who have worked tirelessly to keep the Society's financial position solvent. Appreciation must also be recorded of the continued support of the Arts Council whose grant for the 1983 calendar year was £70,000 which represents approximately £2.50 for each seat occupied at our performances.

While it is our policy to eliminate nett deficit of the Society over a number of years, progress in the current year will be somewhat restricted. Escalating costs, the unfavourable economic position and the move to the Olympia Theatre are all factors which make the current year more unpredictable than usual. Naturally in moving to the Olympia we shall find things very different but with the co-operation of the Management and Staff, of which we are assured, the transition should be achieved with the minimum difficulty. While it will be a first for us we look forward to the experience and depend on the support of our Patron Members at the Dame Street venue.

The Spring Season '83 comprising the operas, *Rigoletto*, *Manon Lescaut*, *Andrea Chenier* and *Madame Butterfly*, while disappointing financially, was notable for the singing and acting of Licinio Montefusco as *Rigoletto* and as Gerard in *Andrea Chenier*. These two operas also gave scope to some 'operatic beginners' namely Patricia Bardon, Maddalena in *Rigoletto* and Therese Feighan doubling the parts of the Countess and Madlon in *Andrea Chenier*. Patricia went on to win second place in the Cardiff Singer of the World Competition and Therese won the Voice of Ireland.

Another young artist who made a great impression was Anna Caleb singing the part of Suzuki in *Madame Butterfly*. This role made some heavy demands on the singer but she came through with flying colours. Anna is fast making a name for herself in Germany and the difficulty now is to find a free period in her busy schedule to allow her sing with the D.G.O.S. again.

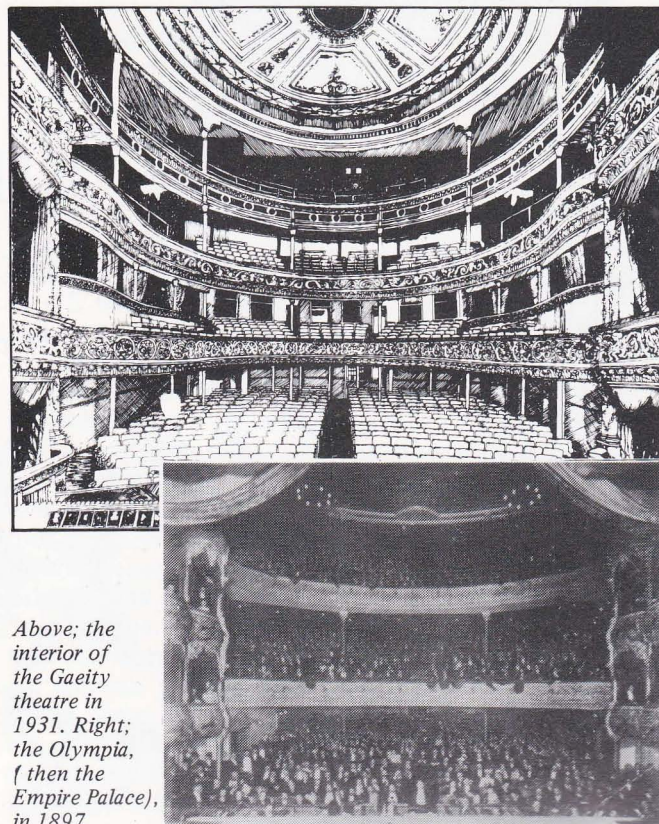
In *Rigoletto* also was seen the partnership of a father and daughter Bruno and Suzanna Rigacci, he conducting and she singing the part of Gilda. Because of this the first performance may have held some tension but this quickly disappeared in the ensuing performances. The opera was produced by Loris Solenghi and the sets designed by Elena Tatulli were built and painted by Michael Deegan and Julian Erskine.

The scenery for *Andrea Chénier* and *Manon Lescaut* was in the traditional style by Camillo Parravaccini, Rome. Both operas were conducted by Napoleone Annovazzi and produced by Dario Micheli. The beautiful singing of Marta Colalillo as Maddalena was well supported by Irish artists, Mary Sheridan, Peter McBrien, Brendan Cavanagh, Frank O'Brien and Sean Mitten. In *Manon Lescaut* old friends Maria Luisa Garbato and Attilio D'Orazi sang the roles of "Manon" and "Lescaut" respectively. D'Orazi in his 25th year with the Society also sang Sharpless in *Madame Butterfly* with Micie Akisada in the name part was designed by Dario Micheli, conducted by Takuo Yuasa and produced by Paddy Ryan.

The week of opera in Cork was disappointing financially. Bookings were well down on previous years and it was very apparent that "*Rigoletto*" could have been staged for the six nights.

After a short break rehearsals for the Winter '83 season commenced on 4th July. The following weeks proved quite busy for the performing members who apart from learning *Lohengrin* in German also rehearsed for some Charity Concerts organised by the Society. On Friday, 30th September the Augustinian Church, Thomas Street, was packed to hear the Army No. 1 Band, Conductor, Commdt. Neil O'Brien, soloists, Eileen Donlon, Brendan Cavanagh, Peter McBrien and Frank O'Brien and D.G.O.S. Chorus in what was later said to be the best concert heard for a long time.

Then on Saturday, 15th October to the accompaniment of Jeannie Reddin and John Brady the National Concert



Above; the interior of the Gaeity theatre in 1931. Right; the Olympia, (then the Empire Palace), in 1897.

Hall audience enjoyed *An Evening of Song* given by the D.G.O.S. Chorus and soloists, Brendan Cavanagh, Therese Feighan, Frank Dunne, Peter McBrien, Deirdre Cooling-Nolan, Frank O'Brien, Mary Sheridan and William Young.

A word of thanks must be paid to Chorus Masters, John Brady and Riccardo Bottino (visiting) for the work they put into both seasons.

The fifth William O'Kelly Memorial Concert was held on 2nd January 1984 at the National Concert Hall and the soloist on this occasion was the Swedish tenor Nicolai Gedda. Coming as it did so soon after Christmas, bookings were somewhat slow to start but picked up nearer the date. On the night itself the weather was so inclement as to prevent some people from leaving the comfort of their fireside. However, the Society were well pleased with the attendance and the audience doubly so, with the singing and artistry of Gedda. A very pleasant event indeed.

The Society's Annual Dinner held on 20th January 1984 – at Royal Dublin Golf Club – was most enjoyable. During the evening the Members' Draw organized by Frank Egan's Raffle Committee took place. The prizes were 1st Two Tickets, presented by Donnie Potter, for the Opera Trip to London and 2nd, a Box for each of the Spring Operas presented by the Society. Imagine the whoop of merriment when it was discovered the first prize had been won by Catherine Brennan and Austin Bevan. Why strange you might ask but they were both married, but to different people. What a to do! Naturally their respective spouses had a thing or two to say. However, an amicable solution was reached and Catherine and husband Paddy duly took the trip to London.

The second prize was won by Paddy Fagan, a very busy Solicitor who is a great supporter of the Society. And the raffle itself realized £1,000, a cheque for which was handed to Donnie Potter, Chairman, towards the Society's debts.

A very special guest at the Dinner was Val Keogh just recently retired from his position as Manager of the R.T.E.S. O. To mark the occasion and to thank Val for his help over the years, Professor Anthony Hughes, on behalf of the Society, presented him with a piece of Waterford Glass and some cigars, while Doris, his wife, received a bouquet of flowers. Val was for the first time in life, lost for words.

The Opera Trip in February, again organized by Donnie and Moyra Potter was a 5-day visit to London and was very successful. The operas attended were "La Bohème" with Denis O'Neill and "Andrea Chenier" with José Carreras, both at Covent Garden and the Ballet, La Fille Mal Gardée. Strangely enough the trip coincided with the Rugby International and a coach load of visitors helped to swell the throngs at Twickenham while others were pleasurably employed in the shops or just sightseeing.

The widely acclaimed Zeffirelli film "La Traviata" was due to be shown in Dublin in February and through Tom Carney of Odeon Ireland Ltd., the Gala Premiere was offered to the D.G.O.S. This was gladly accepted and a small committee was set up to work out the details. It was felt that a Charity might like to be associated with this event and on receiving agreement from The Friends of St. Luke's Hospital, the Gala Premiere took place at the Savoy Cinema on 23rd. February 1984 in the presence of H.E. The President and Mrs. Hillery. A Raffle for three excellent prizes A Mitsubishi Slimline Vertical Music Centre; a Box for each of the Spring Operas (Presented by the D.G.O.S.) and £100 (Presented by Odeon Ireland Ltd.) was held in aid of St. Luke's Hospital and realized an amount £866. Sig. Zeffirelli had indicated his intention to be present at the Premiere but because of a bereavement was unable to do so.

After the performance about 250 people attended a Supper in the Gresham Hotel where the food proved to be first-class. All in all it was a very enjoyable night and to those who have not yet seen the film please do so, it is well worth a visit.

During the year the very interesting Opera Lectures, free to all who wish to attend, were given by Professor Anthony Hughes, D.Mus. on "Andrea Chénier" in the Spring Season at the Italian Institute by kind permission and in the Winter Season by Ian Fox on "Lohengrin" at the Goethe Institute by kind permission. Our thanks to both gentlemen for giving of their valuable time on these occasions.

Our thanks are due in no small measure to The Ladies Committee for the "After Theatre" suppers which have proved so successful; to P.J. Carroll & Co. Ltd., for the printing of the publicity throw-aways, for the William O'Kelly Memorial Concert Programmes and for sponsoring the Press Conferences; to The Prior and Bro. Joseph of the Augustinians; to the Patron Members Committee; to the various sub-committees; to the Performing Members and to all those who have helped in one way or another.

We offer our condolences to the relatives of Rita Cullen who died during the year after a short illness. Rita a performing member for a number of years was one of the Society's staunchest supporters. Her friendliness and good humour were two of her great characteristics and she is sadly missed.

Two very well known Patron Members died during the year. Desmond Murray, FRCSI, a very staunch supporter came every season and was instrumental in introducing many other patrons to the Society. To his relatives we extend sincere sympathy. Liam Tierney had been ill for some time and to his widow Pauline and his family we offer our sincere sympathy in their sad loss.

Sympathy is also extended to Members who suffered bereavements, Aileen Walsh on the death of her sister, Sheila Moloney on the death of her mother, John Dunne on his father's death, John Doyle on the death of his wife, Paddy Delaney on his father's death, Clare O'Grady on the death of her father, Joan Gordon on the death of her mother, Dorothy Kenny on her mother's death and to Marie Mackey whose father died a few days ago.

Here we must also record the recent deaths of two well known Opera Singers, Tito Gobbi, baritone, who will be remembered for his portrayal of 'Scarpia' in Tosca with the D.G.O.S. in the 1950's and Franco Pugliese whose first appearance with the Society was as 'Ramphis' in Aida in 1976 a part he was to have repeated in the coming Spring Season and whom many of you will have heard not only in Dublin but also at the famous terme Caracalla, Rome.

Before closing mention must be made of the Gaiety Theatre which has now closed for an indefinite period, the staff having lost their jobs with little hope for many of being re-employed. The owners appear willing and anxious to refurbish the theatre at a cost of £350,000 but cannot take possession of the lease. Does this mean that the Gaiety must remain dark? Surely the influential people in our city can do something quickly to ensure that the Theatre is restored to its former glory and thus preserve one of Dublin's famous landmarks. Whatever the outcome, to its former Manager, Joe Kearns and to the Staff, the D.G.O.S. say thank you for the happy memories associated with the "Gaiety".

Monica Condron
Hon. Secretary.

12th. March 1984.

Patron Members

Chairman of Patron Member's Committee: DR. DERMOT J. O'KELLY

Abrahamson, Mrs. Joyce
Alton, Dr. Bryan G.
Anderson, Miss Mary
Anderson, Mrs. R.A.
Appleby, John A.
Archer, Miss Joan
Arkwright, Major Michael R
Arnopp, Margaret
Asaa, Mrs. A.
Atherton M. J.

Baker, A. D.
Bannon, Mrs. Catherine
Barragry, Gerard
Barrett, Dr. Sean
Barrington, The Hon. Mr.
Justice Donal

Barry, Dr. Val
Bateman, David
Beausang, Mrs. M. M.
Beggan, Mrs. Josephine
Beit, Bart., Sir Alfred
Belvedere College
Bennett, Margaret Ann
Bergin, Mrs. Gretta
Beveridge, James M.
Bielstein, Juergen
Black-Scheu, Mrs. Liane
Blake, John
Blennerhassett, Mrs. Avril
Blume, H.N.
Bobbett, Miss Julia
Bolger, Miss Marie Julia
Bolger, P. J.
Bonnar, Mrs. Douglas K.
Bonny, J. J.
Bourke, Jack
Bourke, Martin P.
Bowe, Mrs. Clotilde
Bowe, Mrs. Mary C.
Bowman, Cyril
Boydell, Lt. Col, Derek H.
Boylan, David M. J.
Boylan, Mrs. Mary
Brady, George E.
Brady, B.C.L., B.L., Mrs.
Margaret

Brady, Miss Mary J;
Brady, Miss Nance
Brady, Miss Rita
Branigan, Mrs. L. F.
Brennan, Charles J., B.L.
Brennan, Gabriel
Brennan, Jack
Brennan, John B.
Brennan, Patrick
Brennan, Paula
Brennan, Dr. R. K.

Brennan, Stephen
Brereton, Mr. John
Breslin, Miss Mary
Breslin, Mrs. Mary
Brett, Enda
Brindley, Basil
Brindley, Mrs. Eileen M.

Brockie, Luke
Broe, Mrs. Clare
Brogan, Miss Mary
Brooks, Clive Lefroy
Brophy, John
Brosnan, Dr. Jim
Browne, Mrs. Shirley
Brown, Miss Anne
Brown, Grant
Bruton, Christopher F.,
F.A.O.I.

Buchalter, M. Don
Budds, Mrs. Eithne
Buggy, Mr. N. F.
Bulger, Dr. H.
Burke, Adrian
Burke, Dr. John J.
Burke, Michael
Burke, Patrick M.
Burke, Ray, T. D.
Burke-Staunton, Mrs. M.
Burnell, A. W.
Bustard, Aubrey
Butler, Michael R.
Butler, Tom
Butler, Miss Valerie
Byrne, B.A. David
Byrne, Dennis J.
Byrne, Miss Eileen
Byrne, Miss Ena
Byrne, Mrs. Isolde
Byrne, James, B.A. H.D.E.
Byrne, J. J.
Byrne, Raymond
Byrne, Seamus

Cahillane, Dermot
Callaghan, Dr. Brendan
Callagy, Mrs. Eva
Callanan, Fionbarr
Callinan, James B.
Campbell, Brian G.
Campbell, Dr. Maureen
Caplin, Samuel, P. C.
Caracciolo, K.M. Prince
Ferdinando d'Ardia
Carey, Mrs. Maura
Carney, Dr. Claire P.
Carney, Mrs. Marie
Carney, Valentine P.
Carroll, Miss Dorothy

Carroll, Miss Frances
Carroll, Miss Justice Melia
Carroll, Peter K.
Carton, H. T. J.
Casey, Francis A.
Casey, Martin
Cashman, Miss Aileen
Cassidy, Mrs. Helen
Cassidy, William
Cawley, James

Ceillier, Martin
Chadwick, T.
Chalker, Robert P.
Charles, Rev. Gabriel
Chapman, David L.
Cherry, Ivor
Chubb, Mrs. M. G.
Citron, Lewis E.
Clancy, Mr. Declan
Clarke, Mrs. Doreen
Clarke, Maurice, B.Sc.
Clarke, Mrs. Mairead
Clarkson, W. J.
Cleeve, Mrs. H. J.
Coates, Deirdre
Coffey, P. Oliver
Coghlan, Dr. Thomas R.
Cole, Michael

Coleman, George W.
Coleman, Mrs. Margaret
Coleman, Mrs. Patricia
Colfer, Patrick G.
Colligan, Mrs. Letitia
Collins, Marie
Condon, Frank
Condon, Mrs. Stephanie
Condron, Miss Monica
Conlan, Miss Margaret
Conlon, Peter F.
Conlon, Dr. Peter J.
Connell, Rev. Desmond
Connell, Miss Norah
Connolly, James P.
Connolly, John
Connolly, Joseph A.
Connolly, Ms. Philomena
Connolly, S.C., Patrick
Conroy, J. B.
Conroy, Dr. J. P.
Conway, Jim
Corbett, Liam H.
Corboy, Dr. Alice
Corboy, Anthony
Corcoran, Miss Breda
Corrigan, Sean P.
Cosgrave, D;
Costello, Miss Mary
Costelloe, Patrick M.

Cotter, P. J.
Counihan, Patrick
Counihan, Dr. Maeve
Cox, Miss Maura
Coyle, Mrs. John
Coyle, Mrs. Mary
Coyle, Nicholas
Craddock, Miss M.
Craig, David E.
Craig, Mrs. Kitty
Craigen, Eric I. B.
Crean, Brendan V.
Creed, Mrs. Paul
Creedon, Gerard A.
Cregan, Mrs. Noel P.
Cremin, Miss Marie F;
Crockett, Trevor B.
Crotty, Thomas P.
Crowley, Mrs. Ellen
Crowley, Laurence
Cullagh, Thomas
Cumiskey, Mrs. Alice J.
Cummins, Desmond
Curran, Gerard
Curran, Miss Noreen
Cusack, Desmond A.
Cusack, Dr. L.
Cussen, Miss Carol

Daly, George
Daly, Marcus J. A., S.C.
Daly, Dr. Mary
Daly, Mrs. James
Daly, Mr. Ray
Danaher, Mr. Gerard J.
D'Arcy, Thomas
Dardis, Miss Rena
Davidson, Miss Jennifer
Davidson, Norris
Davitt, Cahir F.
Davitt, The Hon. Mr. Justice
Cahir
Davitt, Miss Grainne
Davy, Mrs. S. M.
Dawson, Mrs. Mary
Deacon, Miss Carolyn
de Brit, Mrs. Eileen
Deasy, Denis A.
Deegan, Mrs. Anne
Delaney, Miss Elizabeth P.
Delaney, Martin J.
Delaney, Patrick J.
Dempsey, Dr. Brendan C.
Dempsey, Edward J.
Dempsey, Kingsley J., B.A.
Dennehy, Tim
Dennis, Mrs. H. B.
de Stacpoole, Miss Daphne
Devaney, Mrs. Mary

Dexter, Mrs. Evans
 Diamond, Alec
 Dillon, Aidan L., F.C.A.
 Dinan, Miss Monica
 Dodd, Miss E.
 Dofficy, Vincent
 Dolan, Miss Ann
 Dolan, John
 Donlon, Michael F., M.A.
 Donnelly, Frank
 Donnelly, James A.
 Donnelly, John
 Donnelly, Miss Kyra
 Donohoe, Mrs. Phyl
 Doody, Mrs. Eamon
 Dooley, Mrs. Joan
 Doolin, Denis J.
 Dooney, Mrs. Ita
 Dowdell, J. B.
 Downes, Desmond V., F.C.A.
 Doyle, Miss Adrienne
 Doyle, Angela M.
 Doyle, Brian A.
 Doyle, Dr. G. D.
 Doyle, James V.
 Doyle, Milo
 Doyle, Mrs. Ailin
 Doyle, Miss Catherine M.
 Doyle, Miss Paula, M., B.A.
 H.Dip
 Doyle, Seamus
 Doyle, The Hon. Mr. Justice
 Thomas A.
 Doyle, Dr. Vincent
 Draper, Miss Florence
 Dudley, James N.
 Duff, Dr. Desmond F.
 Duff, Miss Elysabeth
 Duff, Mrs. Mary
 Duffy, Brendan
 Duffy, Joseph A.
 Duffy, Miss Mary Angela
 Duffy, Thomas J.
 Duggan, Mrs. Carmel
 Duggan, Patrick A.
 Dunleavy, Patrick B.
 Dunne, Thomas
 Durkin, Sheila

 Earley, William
 Egan, Mrs. Barbara
 Egan, Fidelma
 Egan, Frank, B.D.S.
 Egan, Miss Maire
 Egan, Rory
 Egar, George E.
 Eggers, Mrs. Gertrude E.
 Eickhoff, Dr. E.
 Elliott, Geoffrey
 Elliott, Maurice
 Ellis, The Hon. Mr. Justice
 William R.
 Elworthy, Miss Deirdre
 Esses, Clement
 Esso Teoranta
 Evers, William J.

Fagan, Brian
 Fagan, Gerard
 Fagan, John M.
 Fagan, Miss Mary, B.A.
 Fagan, Patrick
 Fahy, Paschal
 Fannin, Noel A.
 Fanning, Mrs. Arnold
 Farquharson, Robert
 Farren, Conor
 Farrell, Mrs. Frances C.
 Fay, Desmond J.
 Feldman, H.
 Feldman, Karl
 Fennelly, Mrs. Maeobhaine
 Ferguson, Patrick O.
 Ferguson, Vincent
 Fielding, Dr. John F.
 Finlay, Thomas F.
 Finlay, William D., S.C.
 Fitzgerald, Desmond,
 B.Arch.
 Fitzgerald, Desmond D.
 Fitzgerald, Mrs. Eve C.
 Fitzgerald, John D.
 Fitzgerald, Mrs. O.
 Fitzgibbon, Michael
 Fitzpatrick, A. T.
 Fitzpatrick, Peter
 Fitzpatrick, Mrs. P.
 Fitzpatrick, William C.
 Fitzsimons, Eoghan
 Flannery, Mrs. Ann J.
 Flatley, George
 Fleming, Mrs. Elizabeth
 Fleming, Gary
 Fletcher, Kenneth
 Flood, Fergus M., S.C.
 Flood, John D.
 Flynn, Daniel F.
 Flynn, Miss Pauline
 Foley, Miss Marie T.
 Forde, Patrick
 Forinton, Mrs. U.
 Fox, Miss Agnes
 Fox, Ian
 French, Mr. Edward
 Fuller, Mrs. Warren

 Gahan, Mrs. Mollie
 Gallagher, Miss Orla
 Gallagher, Patrick J., B.A.,
 B.Comm.
 Gallagher, Mrs. Una
 Gallwey, B. C.
 Galvin, Dr. H. J.
 Galvin, Miss Vera
 Galvin, John Vincent
 Galway-Greer, Miss Betty
 Gannon, The Hon. Mr.
 Justice Sean
 Garland, Mrs. Clare
 Garland, Miss Hilda
 Garvey, Mrs. Anne C.
 Gaughran, Mrs. Mary
 Gavigan, Thomas Patrick

Geoghegan, Mary Finlay
 Geraghty, Seamus
 Giblin, Sean
 Gibney, Dr. Carl, L.D.S.
 Gibson, J. Kevin
 Gillen, Gerard
 Gilligan, Patrick T.
 Gilmore, Mrs. A. F.
 Gilmore, Mrs. Helen
 Glasgow, Mrs. Paula
 Glasgow, Mr. Ian
 Glass, Malcolm
 Glynn, Patrick
 Goff, Miss Barbara
 Golden, Jim
 Gordon, Mrs. Sean
 Gormley, Philip G.
 Gormley, Mr. James
 Gormley, Dermot
 Gowing, George
 Grace, Dr. Hugh
 Graham, Fred
 Graham, Miss Mary
 Grant, William J.
 Gray, Miss Joan
 Greene, Dr. Alphonsus
 Greene, Mr. Eugene
 Guerin, Mrs. Margaret
 Guerrini-Maraldi,
 Guglielmo
 Guinan, Dermot
 Guinness, Mrs. Robert

 Hall, Mrs. Mary M.
 Halpin, Miss Mary C.
 Hamilton, Countess E.
 Hamilton, The Hon. Mr.
 Justice Liam
 Hampton, Mrs. Nancie
 Hand, Mrs. Roisin
 Hanley, Mrs. Carmel
 Hannan, Michael P.
 Hannon, John C.
 Hanrahan, Dr. Gabrielle
 Clarke
 Hanratty, Miss Alice
 Hanratty, Bernard Vincent
 Hanratty, Mrs. Geraldine
 Hardiman, Mrs. Rosaleen
 Hardy, Francis J.
 Hardy, Mrs. Lilian
 Harkin, Miss Maura
 Harmen, Francis, B.D.S.
 Harrington, Mrs. J. J.
 Harrington, M. J.
 Harris, John W.
 Harrison, Desmond Noel, B.D.S.
 Hastings, Austin F.
 Hayes, Mrs. Elizabeth
 Hayes, Mrs. Louie
 Hayes, Patrick
 Hearne, G. R.
 Hearty, Miss Rosaleen
 Heavey, Charles J.
 Heffernan, Miss Madeleine
 Hegarty, Michael J.

Heneghan, Mrs. Therese
 Henry, Dr. G. R.
 Herbert, D. N.
 Herbst-Murray, Mrs. M.
 Herlihy, Mrs. Evelyn
 Hernon, Mrs. Joan
 Heslin, Leo
 Hickey, Declan
 Hickey, Jack
 Hickey, P. T.
 Higgins, Niall Pierce
 Higgins, Mrs. Aileen
 Higgins, Thomas G.
 Higgins, Thomas M.
 Hill, Mrs. Eileen
 Hodgkinson, Barrv
 Hodgkinson, Mrs. Fred
 Hogan, Brian, B. Arch.
 Hogan, Mary J.
 Hogan, Mrs. Joseph C.
 Hogan, Miss Margaret M.
 Holfeld, Mrs. E.
 Holland, Miss Ailsa C.
 Holohan, Joan
 Honohan, Miss Mary
 Honohan, M.A., F.I.A.,
 William A.
 Hope, Mr. D. A.
 Horgan, Miss Margaret C.
 Hosey, Gerard
 Howard, Mrs. Eileen
 Hughes, Mrs. Anne
 Hughes, Dr. Anthony
 Hughes, Mrs. Christine
 Hughes, Laurence M.
 Hughes, Mrs. Mona, B.A., H.D.E.
 Humphreys, Dermot
 Sigerson, B.L.
 Hurley, Mrs. Helen
 Hurley, Pierse J.
 Hynes, Mrs. Clare

 Irish Shell Ltd.
 Irwin, Mrs. Kay
 Ismail, Dr. Mazin
 Italian Cultural Institute
 Ivers, James J.
 Ivory, Mrs. Rose

 Jackson, Mrs. C.F.
 Jacob, Mrs. Diana
 Jacob, Edward J. A.
 Jamieson, Miss Diana
 Johnson, Harold
 Johnston, Robert W. R.
 Johnston, Miss Valerie
 Jones, Christopher
 Jones, Mrs. Liam A.
 Joyce, Mr. Michael

 Kane, K. W. S.
 Kavanagh, Charles P.
 Kavanagh, Miss Honora
 Mary, B.A.
 Kavanagh, Liam F.
 Kavanagh, Miss Priscilla,
 A.N.C.A.

PATRON MEMBERS

- Kavanagh, T. C.
 Keane, David
 Keane, Mrs. Fonsie
 Keane, Mrs. J.
 Keane, Jeremiah
 Keane, Max
 Kearns, Joe
 Kearns, John F.
 Kearns, Laurence
 Kearney, Brian T.
 Keegan, Miss Esther
 Keelan, Dr. Patrick
 Keenan, John Edward
 Keenan, Dr. Marguerite
 Kehily, Miss Sheila
 Kehoe, Mrs. Brighid
 Kelleher, Mrs. K. D.
 Kelly-Grace, Mrs. Carmel
 Kelly, Miss Agnes
 Kelly, Enda
 Kelly, Patrick J.
 Kelly, Miss Patricia B.
 Kelly, Paul A.
 Kelly, Thomas A. F., M.A.
 Kelly, V.F.J.
 Kennan, Austin John
 Kennedy, Hugh P.
 Kennedy, Maurice
 Kennedy, Miss Iseult
 Kennedy, Mrs. Mary
 Kennedy, Miss Mary C.
 Kennedy, Paul J.
 Kenny, Paul
 Kenny, Charles M.
 Kenny, Maurice J.
 Kenny, Mrs. V.
 Kenny, Vivian
 Keogh, Dr. Brian, M.D.
 Keogh, Mrs. Mary
 Keogh, Mrs. Roma
 Kerrane, Rev. Fr. John
 Kerry Keane, John E.
 Kieran, Mrs. Brendan
 Kierans, Miss Moira
 Kierans, T. Aidan
 Killen, Desmond M.
 Kingston, Paul
 Kinlen, Dermot P., LL.B.
 Kinsella, Mrs. Angela
 Kirk, Dr. Fergus M.
 Kirwan, Dr. Rita
 Kirwan Limited
 Landers, P. J.
 Lane, John
 Lane-O'Kelly, Dr. Denis J.
 Lappin, Dr. John
 Larkin, Dr. James E.
 Larkin, Fr. James E.
 Larkin, Mr. Ronald
 Lavelle, Miss Una
 Lavery, Dr. F. Linton
 Lawler, Myles Christopher
 Lawlor, Dermot
 Lawlor, Miss Deirdre
 Laycock, Francis
 Leacy, Thomas
 Lemass, Miss Maureen
 Lenihan, Brian, T.D.
 Lennon, Declan L.
 Lennon, Mr. John R.
 Leonard, Fr. Patrick
 Lepere, John M.
 Little, Leonard O'D
 Little, Tony
 Liuzzi, Paul
 Lloyd, Miss Joan Ann
 Long, Dr. Carmel
 Lorigan, Miss Rita
 Loughran, Mrs. Katrina
 Lovatt-Dolan, John H. G., S.C.
 Love, Clayton
 Lucas, Kenneth
 Lynch, Mrs. Kate
 Lynch, Mrs. Kevin
 Lynch, Michael Anthony
 Lyskey, Tom
 McDonald, Mrs. Jennie Reddin
 McDonnell, Mrs. Margaret
 McDowell, John Lynne
 McEvoy, John M.
 McElwain, John
 MacGabhann, Cathal
 MacGahon, Mrs. Esther
 McGarry, John
 McGee, Jas.
 McGeown, Mrs. E.
 McGinty, Mrs. Blathnaid
 McGlade, P. F.
 McGoey, Mrs. Rita
 McGonagle, Liam D.
 McGonagle, Pat
 McGovern, Mrs. Ann
 McGrady, Malachy B.
 McGrane, Mrs. K.
 McGrath, Patrick W.
 McGrath, Seamus
 McGuckian, Padraig
 McAlester, B. E., Eddie
 McAlester, Mrs. Briege
 McAlister, Miss Arlene
 McAlister, Mrs. M.
 MacArthur, Mrs. Daisy
 McArthur, Mr. William J.
 McAvinchey, Dr. M. G.
 McBrinn, Mrs. Rose K.
 McCabe, Gerard
 McCabe, Mrs. Marie
 McCallion, Mrs. Rosaleen G.
 McCann, Frank J.
 McCarthy, F. P.
 McCarthy, Miss Joan
 McCarthy, Mrs. John R.
 McCarthy, Miss Sheila
 McCaw, G. A.
 McConnell, William J.
 McCormack, James
 McCormack, Miss Madeleine
 McCrone, Miss Angela
 McCullagh, Miss Anne
 McCullough, Mairtin
 McGuire, Mary E. A.
 McGurk, Miss Josephine
 MacHale, Mrs. Carmel E.
 McHenry, Miss Monica
 McHugh, J. P. A.
 MacInerney, John Fitz-Gerald
 McIntyre, Mrs. Margaret K.
 McKee, Mrs. Patricia
 McKeever, Mrs. Mary
 McKenna, Miss Glenna
 McKenna, Patricica
 MacKeown, J. A.
 McKeown, Thomas
 McKone, Mrs. A.
 McKinley, Joseph G.
 MacLaren-Haddow, Mrs. E.
 McLoughlin, Bernard
 McLoughlin, Kevin
 MacMahon, Mrs. L.
 MacMahon, Tom
 McMullan, Noel
 McMurray, Dr. T. B. H.
 McNally, Mrs. Vogue
 McNamara, Miss Clare
 McNamara, Michael
 McVey, Mr. Gerald
 Macken, Miss Joan
 Mackey, Dr. Bernadette
 Madden, J. S. D.
 Maguire, Miss Aideen
 Maguire, Miss M. E.
 Maguire, Mrs. Pat
 Maguire, Dr. Wilhelmina C.
 Maher, Patrick F.
 Mahony, Mrs. Maeve
 Mahony, T. P.
 Mallaghan, Miss Carmel
 Manning, Mrs. Oonagh
 Markey, Eamon T.
 Markey, Mrs. Marie
 Marriott, Mrs. Marian N.
 Marshall, L. J.
 Martin, Mr. Andrew P.
 Martin, Brendan
 Martin, Miss Carmel
 Massey, Mrs. Margaret
 Masterson, Dr. James B.
 Matthews, Mrs. S. E.
 Matthews, Sean
 Maurer, Dr. Brian
 Maxwell, Edward, Jnr.
 Mayne, Dr. Brian
 Meade, Kevin Philip
 Meade, Philip P.
 Meagher, W. E.
 Meehan, Harry
 Mercer, James N.
 Merrey, Geoffrey M.
 Merry, Mrs. Kay
 Miesch, H.E. Dr. Hans,
 Swiss Ambassador
 Miller, Joan C.
 Minter, David
 Moloney, Miss Rosalie
 Moloney, P. J.
 Monaghan, Paul
 Monahan, Richard
 Mooney, Denis M.
 Mooney, Luke J.
 Mooney, Mrs. Maura
 Moore, Daniel
 Moore, Niall
 Moran, Desmond
 Moran, Kathleen
 Moran, Philip
 Morra, Goffredo Biondi-
 Moriarty, Miss Miranda
 Morris-Lynch, Mrs. Deirdre
 Moroney, Michael
 Morris, Mrs. Sheila
 Mortimer, Marie
 Morton, Fergus
 Moylan, Dr. B.
 Moyne, Rt. Hon. Lord
 Moyne, Lady
 Mulally, Mrs. Anne
 Mulcahy, Mrs. Padraig
 Mulcair, Mrs. Pamela
 Mulligan, Frank
 Mulligan, Mrs. Jo
 Mullins, Mr. Anthony P.
 Mullins, Michael
 Mulvihill, Niall
 Munro, Peter F.
 Mulhern, Miss Ann
 Murakami, Mrs. Jimmy T.
 Murnaghan, Mrs. Nuala
 Murphy, Mrs. B. J.
 Murphy, Mrs. Catherine
 Murphy, Con
 Murphy, Mrs. Marie
 Murphy, G.
 Murphy, Fr. John
 Murphy, John
 Murphy, Vincent
 Murray, Austin
 Murray, Mrs. Frank
 Murray, Mrs. Grace
 Murray, K. D.
 Murray, P. L.
 Nagle, J. C.
 Nally, Mrs. Anne
 Neiland, Mrs. Angela
 Neill, Terence V.
 Nesterenko H.E. Alexey E.
 Ambassador of the U.S.S.R.
 Newman, Denis
 ni Chorbeid, Sile
 NicMheanman, Ms. Maire
 Nolan, Mrs. Evelyn
 Nolan, William R.
 Nugent, Michael
 O Bradaigh, Mr. Liam
 O Braonain, Anrai
 O'Brien, Mrs. D. D.
 O'Brien, Dr. F. X.
 O'Brien, Herman
 O'Brien, Mrs. Miriam
 Hederman
 O'Brien, Oliver
 O'Broin, Caoimh, L.D.S.

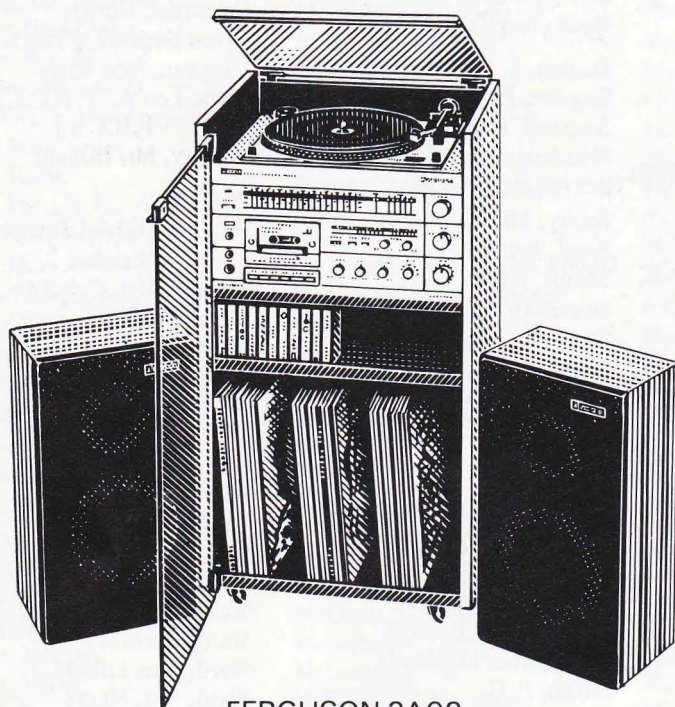
PATRON MEMBERS

- O Broin, Gearoid
O'Buachalla, Donal
O'Carroll, Miss Aileen
O Ceochain, an tAth. Gearoid
O'Connell, Mrs. Louis
O'Connor, Miss Aileen,
B.Soc.Sc.
O'Connor, Bob
O'Connor, Brian Joseph
O'Connor, C. C.
O'Connor, Declan P.
O'Connor, Mrs. Emma
O'Connor, Mrs. James J.
O'Connor, Kieran J.
O'Connor, Mrs. Mary
O'Connor, Miss Miriam Ann
O'Connor, Laurence Gerard
O'Connor, Michael
O'Connor, Patrick J.
O'Connor, Piaras
O'Dea, Mrs. Anne
O'Donnell, Mrs. C. V.
O'Donnell, Mrs. Deirdre
O'Donnell, John M.
O'Donnell, Prof. John
O'Donoghue, Capt. Myles
O'Malley
O'Donoghue, John L.
O'Donovan, Mrs. Diarmuid
O'Donovan, Mrs. Emily
O'Donovan, Mrs. Kathleen
O'Driscoll, Dr. Diarmuid T.
O'Driscoll, Finghin
O'Driscoll, Thomas A.
O Dubhghaill, Seamus Uasal
O'Dwyer, Miss S. M.
O'Farrell, Jim
O'Gorman, Miss Pauline, M.Sc.
O'Hagan, Liam
O'Hagan, Miss Mary
O'Hara, Mrs. Patricia
O'Hare, Alfred K.
O'Higgins, Miss Teresa
O'Kane, Fergus
O'Keeffe, Mrs. Ethel
O'Kelly, Dr. Dermot J.
O'Kelly de Gallagher, Count
Francis
O'Kennedy, Mr. Michael
O'Leary, Denis
O'Leary, Miss Margaret
O Lonargain, Liam
O'Loughlin Kennedy, Mrs.
Katherine
O'Loughlin, Kevin
O'Mahony, Mrs. Maire
O Maille, Mr. Michael
O'Malley, Brian G.
O'Malley, Mrs. Deirdre
O'Maoileoin, Michael B., Solr.
O'Meara, T. A.
O'Meara, Gerard, B.D.S.
O'Meara, Mrs. Joan J.
O'Meara, William
O'Neill, Mrs. Ann
O'Neill, Desmond M.
- O'Neill, Patrick P.
O'Neill, Tom, F.R.C.S.
O'Neill, Mrs. J.
O'Quigley, Mr. John D.
O Raghallaigh, Mr. Eamon
O Raghallaigh, Eamonn L.,
A.C.I.S.
O'Reagan, John Daly
O'Reilly, Mr. Colm
O'Reilly, Mrs. Jan
O'Reilly, J. P.
O'Reilly, Mrs. Maire
O'Reilly, Miss Maureen
O'Reilly-Hyland, Dermot
O'Riada, Padraic
O'Riordan, A. J.
O'Rourke, Francis B.
O'Shea, Mrs. Mary
O'Toole, Miss Minnie
O'Tuama, Cliona M.
Otway-Freeman, Mrs. Arabella
Owens, M. E. T.
- Paltridge, William
Parlon, Patrick John
Patterson, Vivian F.
Pearse, Miss Geraldine M.
Peck, Sir John Howard,
K.C.M.G.
Perry, Miss Mary
Phelan, Mrs. Caroline
Phelan, Mervin J.
Phelan, William J.
Pigot, David R.
Porter, Miss Eileen
Potter, Donald J.
Potter, Mrs. D. J.
Powers, Dr. David
Powell, Dr. Malachy
Power, Miss Maire
Pradal, Mme. N. Viguier du
Prandy, Mrs. Margaret, B.A.
Preston, Stephen
- Quigley, Mrs. Carmel A.
Quigley, Mrs. Kathleen T.
Quigley, J. A.
Quinn, Brian
Quinn, Mrs. Pauly
Quinn, Mr. Richard
- Raftery, Mrs. Margaret
Read, P. I., B.A., B.A.I.,
A.M.I.C.E.
Reddin, Mrs. Carmel J.
Regan, Mrs. Jackie
Regan, Philip
Reidy, Dermot A.
Rennison, Henry H.
Rice, Colm
Richardson, Mrs. Anne
Richardson, Mrs. Donald
Riordan J. J.
Riordan, Dr. Desmond D.,
F.F.A.R.C.S.I.
Roche, Mrs. Bernadette
Roche, Donal M.
- Roche, Mrs. Margaret
Roden, Mrs. Alice
Rountree, Mr. J.
Rowley, Mrs. Maureen
Russell, Mrs; Edward K.
Ryan, Brendan
Ryan, Brendan F.
Ryan, Brendan P., M.A., M.Sc.
Ryan, Edward R.
Ryan Miss Maura
Ryan, Michael
Ryan, Mrs. Sheila
Ryan, Patrick J.
Ryan, The Hon. Judge P. Noel
Ryan, Ritchie, M.E.P.
Ryan, Joseph
- Scallan, S. P.
Scanlan, Prof. J. O.
Scannell, Mrs. Ann
Schubert, Horst
Scovell, Mrs. Bedella
Scully, Mr. Dermot P.
Segal, Jacob
Senior, Mr. A. E. T.
Shanahan, Mrs. Maud
Shannon, Mrs. Colette
Shannon, Rev. Thomas
Sheehan, Denis
Sheehan, Mrs. Kathleen
Sheehy, Mrs. P.
Sherry, Liam
Sheppard, Miss Pamela Jean
Skehan, Mrs. Winifred
Smith, Christopher
Smith, Dr. Colette
Smith, Miss Elizabeth
Smith, Miss Margaret
Smith, P. G.
Smithwick, Fergal
Smyth, Mrs. Alice
Smyth, J. W.
Smyth, Robert Rudd
Smyth, Victor P.
Solon, J. J.
Spain, Anne
Spellman, Michael
Stacey, Thomas
Stanton, Mrs. Maurya K.
Stanley, Dr. R. J.
Staveley, Mrs. Joan
Steele, Alexander
Stein, Mrs. Lindsay
Stone, Miss Patricia C.
Storey, Mrs. Maureen
- Tanham, Mr. J. Noel
Tansey, Mrs. Eilish
Telford, Mrs. Phylliss
Thompson, James
Thompson, H.E. Dr. Lloyd,
Australian Ambassador
Tierney, Dr. John
Tierney, Martin
Tierney, Mrs. Pauline
Tighe, Paul
Tittel, Dr. Dermot E.
- Toibin, Kieran R.
Torsney, John
Tossi, Dr. Andrea
Towers, Dr. Robert P.
Tozzoli, Dr. Lorenzo
Traynor, J. Desmond
Treacy, Dermot P.
Treacy, Steve
Trotter, Dennis
Troy, Dr. E. M.
Troy, Miss Mary M.
Tuomey, Laurence
Twohig, Miss S.
- Valentine, Mr. A. E. S.
Valentine, Hubert
van Eesbeck, Francis L.
Vaughan, Miss Kitty
Vella, Leo A., F.R.C.S.,
F.R.C.S.I.
Victory, Mr. Donald
- Wall, W.
Wallace, District Justice
Brendan J.
Wallace, Mrs. Colette
Walmsley, J. A.
Walsh, Charles
Walsh, E. M. B.L.
Walsh, Kevin G., Jnr.
Walsh, Mrs. Miriam
Walsh, Mrs. Maureen
Walsh, Mrs. Maureen
Walsh, Dr. N.
Walshe, Conor
Walshe, James J.
Walton, Patrick
Ward, Dermot J.
Ward, Mrs. Lilla M.
Ward, Mrs. Maeve
Ward, Mrs. Vera
Webb, Mrs. Elizabeth
Webb, Miss Stella M. B.
Webb, Mrs. Valerie
Whelan, James J.
Whelehan, Mrs. T. P.
Whitaker, T. K., D.Econ.Sc.
Whately, Mr. William
White, Miss Margaret
White, Richard A.
White, Thomas A.
Whitton, Thomas
Christopher Fielding
Wilson, Henry L., P.C.
Winder, Mrs. Eithne
Wojnar-Murdoch, Mrs. Doris
Woodcock, Joseph A., M.D.
Woods, Mrs. Gwen
Woods, Miss Justine
McCarthy
Wright, J. F.
Wynne, Richard D.
- Young, Frank J.
Young, William A.
Younge, John P.
Zeller, Dr. I.



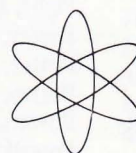
FERGUSON

Technology you can trust



FERGUSON 3A03

FERGUSON BRING YOU
THE ULTIMATE IN
SOUND AND VISION,
WITH A RANGE OF
AUDIO AND VIDEO
EQUIPMENT ENABLING
YOU TO LISTEN AND
VIEW THE OPERA IN
THE COMFORT OF
YOUR OWN HOME

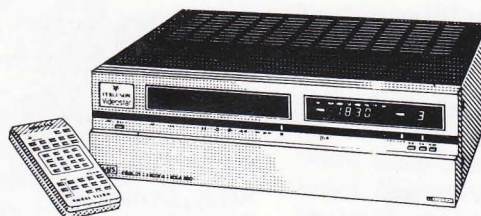


FERGUSON

Videostar

Video cassette recorder

SEE YOUR LOCAL
STOCKIST FOR A
DEMONSTRATION OF
FERGUSON VIDEOSTAR
EQUIPMENT



FERGUSON VIDEOSTAR
ELECTRONIC RECORDER. 3V23
THE WORLD'S MOST ADVANCED VIDEO RECORDER

Austin Rover Ireland



THE BEST PART OF THE AUSTIN MAESTRO IS INSIDE...

Sure, the Austin Maestro looks attractive from the outside, but it's the inside that really makes it special.

You see inside the Austin Maestro there's a world of advanced design. You'll find more head room more leg room and more shoulder room than any other car in its class. You'll also discover an amazing

capacity for luggage. The Austin Maestro actually gives fifty cubic feet of luggage space. And there's the added versatility of asymmetrical split rear seats.

If you look around you you'll notice the incredible visibility. That's another feature of the Austin Maestro - it makes for a safer more enjoyable drive.

Take a look inside the bonnet

For economy and ease of service we've introduced micro-chip technology to give a unique

engine management system. Add to that electronic carburation, breakerless ignition, low rolling resistance economy tyres and it's easy to understand how the Austin Maestro easily delivers over *50 m.p.g. at 56 m.p.h.

Take a test drive

In fact, take the family for a test drive. Experience the spaciousness, the responsive handling. The power and the economy that makes the Austin Maestro a joy to drive.



AUSTIN MAESTRO

DRIVING IS BELIEVING

*(Price includes seat belts and VAT. Delivery and number plates are not included) *D.O.E. AUSTIN ROVER IRELAND LTD, Ballymount Cross, Tallaght, Co. Dublin.

PRODUCTIONS

1941-1984

W — Winter Season

S — Spring Season

ADRIANA LECOUVREUR

Francesco Cilea · (1866 — 1950)
1967 — S; 1980 — S.

AIDA

Giuseppe Verdi · (1813 — 1901)

1942 — W; 1943 — W; 1945 — S; 1947 — S; 1948 — S;
1950 — S; 1954 — W; 1957 — S; 1958 — S; 1961 — S;
1963 — S; 1967 — S; 1971 — S; 1976 — S; 1984 — S.

L'AMICO FRITZ

Pietro Mascagni · (1863 — 1945)
1952 — W.

ANDREA CHÉNIER

Umberto Giordano · (1867 — 1948)
1957 — S; 1959 — S; 1964 — S; 1970 — S; 1976 — S;
1983 — S.

AVE MARIA

Salvatore Allegra · (1898 —)
1959 — S.

UN BALLO IN MASCHERA

G. Verdi · (1813 — 1901)
1949 — S; 1950 — S; 1955 — S; 1956 — S; 1958 — S;
1963 — S; 1966 — W; 1975 — S; 1976 — S; 1981 — S.

IL BARBIERE DI SIVIGLIA

Gioacchino A. Rossini · (1792 — 1868)
1942 — W; 1951 — S; 1952 — W; 1953 — S; 1957 —
S; 1959 — S; 1960 — S; 1965 — S; 1968 — W; 1971 —
W; 1977 — S; 1981 — W.

THE BARTERED BRIDE

Bedrich Smetana · (1824 — 1884)
1953 — W; 1971 — W; 1976 — W.

LA BOHÈME

Giacomo Puccini · (1858 — 1924)
1941 — S; 1942 — W; 1943 — S; 1944 — W; 1945 —
W; 1947 — S; 1948 — W; 1950 — S; 1951 — S; 1952
— S; 1953 — S; 1953 — W; 1954 — W; 1955 — W;
1956 — S; 1957 — W; 1958 — W; 1960 — W; 1962 —
S; 1964 — S; 1965 — W; 1967 — S; 1970 — S; 1973 —
S; 1976 — S; 1978 — W; 1981 — S; 1984 — S.

THE BOHEMIAN GIRL

Michael W. Balfe · (1808 — 1870)
1943 — W.

CARMEN

Georges Bizet · (1838 — 1875)
1941 — W; 1943 — S; 1944 — W; 1946 — W; 1947 —
S; 1948 — W; 1950 — S; 1951 — W; 1952 — W; 1953

— W; 1954 — W; 1956 — W; 1959 — W; 1961 — W;
1963 — W; 1965 — W; 1967 — W; 1970 — W; 1973
— W; 1981 — W.

CAVALLERIA RUSTICANA

P. Mascagni · (1863 — 1945)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1959 —
S; 1960 — W; 1973 — S.

CECILIA

Licinio Refice · (1883 — 1954)
1954 — S.

LE CENERENTOLA

G. A. Rossini · (1792 — 1868)
1972 — S; 1979 — S.

COSÌ FAN TUTTE

Wolfgang Amadeus Mozart · (1756 — 1791)
1950 — S; 1961 — W; 1983 — W.

DON CARLO

G. Verdi · (1813 — 1901)
1950 — W; 1965 — S; 1967 — S; 1973 — W; 1978 —
W.

DON GIOVANNI

W. A. Mozart · (1756 — 1791)
1943 — S; 1944 — W; 1947 — S; 1950 — S; 1953 —
W; 1955 — S; 1958 — S; 1962 — W; 1965 — W; 1968
— W; 1975 — W; 1978 — W.

DON PASQUALE

Gaetano Donizetti · (1797 — 1948)
1952 — S; 1957 — S; 1959 — S; 1961 — S; 1966 — S;
1969 — S; 1975 — S.

I PURITANI

Vincenzo Bellini · (1801 — 1835)
1975 — S.

L'ELISIR d'AMORE

G. Donizetti · (1797 — 1848)
1958 — S; 1969 — S; 1971 — S; 1976 — S; 1982 — S.

ERNANI

G. Verdi · (1813 — 1901)
1965 — S; 1976 — S.

EUGENE ONEGIN

Peter I. Tchaikowsky · (1840 — 1893)
1969 — W; 1976 — W.

FALSTAFF

G. Verdi · (1813 — 1901)
1960 — S; 1973 — S; 1977 — S.

FAUST

Charles F. Gounod · (1818 — 1893)
1941 — S; 1941 — W; 1943 — S; 1944 — S; 1945 —
W; 1946 — W; 1948 — S; 1949 — S; 1950 — W; 1951
— W; 1952 — W; 1955 — W; 1957 — W; 1959 — W;
1961 — W; 1965 — W; 1972 — W; 1976 — W; 1980
— W.

LA FAVORITA
G. Donizetti · (1797 — 1848)

1942 — W; 1968 — S; 1974 — S; 1982 — S.

LA FIGLIA DEL REGGIMENTO
G. Donizetti · (1797 — 1848)

1978 — S.

FEDORA
Umberto Giordano · (1867 — 1948)

1959 — W.

FIDELIO
Ludwig van Beethoven · (1770 — 1827)

1954 — W; 1970 — W; 1980 — W.

DIE FLEDERMAUS
Johann Strauss · (1825 — 1899)

1962 — W; 1963 — W; 1969 — W.

THE FLYING DUTCHMAN
Richard Wagner · (1813 — 1883)

1946 — S; 1964 — W.

LA FORZA DEL DESTINO
G. Verdi · (1813 — 1901)

1951 — W; 1952 — S; 1954 — 1973 — S.

GIANNI SCHICCHI
G. Puccini · (1858 — 1924)

1962 — S.

LA GIOCONDA
Amilcare Ponchielli · (1834 — 1886)

1944 — W; 1945 — S; 1980 — S; 1984 — S.

HÄNSEL AND GRETEL
Engelbert Humperdinck · (1854 — 1921)

1943 — W; 1944 — S; 1949 — W; 1954 — W; 1982 — W.

TALES OF HOFFMANN
Jacques Offenbach · (1819 — 1880)

1945 — S; 1945 — W; 1957 — W; 1970 — W; 1975 — W; 1979 — W.

IDOMENEO
W. A. Mozart · (1756 — 1791)

1956 — W.

L'ITALIANA IN ALGERI
G. Rossini · (1792 — 1868)

1978 — S.

JENŮFA
L. Janáček · (1854 — 1928)

1973 — W.

LOHENGRIN
R. Wagner · (1813 — 1883)

1971 — W; 1983 — W.

LOUISE
Gustave Charpentier · (1860 — 1956)

1979 — W.

LUCIA DI LAMMERMOOR
G. Donizetti · (1797 — 1848)

1955 — S; 1956 — S; 1958 — S; 1960 — S; 1962 — S;
1965 — S; 1967 — S; 1971 — S; 1974 — S; 1977 — W;
1981 — S; 1984 — S.

MACBETH
G. Verdi · (1813 — 1901)

1963 — S; 1979 — S.

MADAMA BUTTERFLY
G. Puccini · (1858 — 1924)

1942 — S; 1943 — S; 1944 — S; 1945 — S; 1945 — W;
1946 — W; 1947 — W; 1949 — S; 1951 — W; 1952 —
S; 1953 — S; 1954 — S; 1955 — W; 1956 — S; 1958 —
W; 1961 — W; 1966 — S; 1967 — S; 1969 — S; 1971
— S; 1974 — S; 1977 — S; 1980 — S; 1983 — S.

MANON
Jules Massenet · (1842 — 1912)

1952 — S; 1956 — S; 1962 — W; 1969 — W; 1980 —
S.

MANON LESCAUT
G. Puccini · (1858 — 1924)

1958 — S; 1961 — S; 1972 — S; 1977 — S; 1983 — S.

MARTHA
Friedrich Von Flotow · (1812 — 1883)

1982 — W.

THE MARRIAGE OF FIGARO
W. A. Mozart · (1756 — 1791)

1942 — S; 1942 — W; 1943 — W; 1948 — W; 1953
— S; 1957 — W; 1959 — W; 1963 — W; 1973 — S.

IL MARTRIMONIO SEGRETO
Domenico Cimarosa · (1749 — 1801)

1961 — S.

MEDICO SUO MALGRADO
Salvatore Allegra · (1898 —)

1962 — S.

MESSIAH
George F. Handel · (1685 — 1759)

1959 — W.

MIGNON
Ambroise Thomas · (1811 — 1896)

1966 — W; 1967 — W; 1975 — W.

MUSIC HATH MISCHIEF
Gerard Victory · (1921 —)

1968 — W.

NABUCCO
G. Verdi · (1813 — 1901)

PRODUCTIONS

1962 — S; 1964 — S; 1969 — S; 1972 — S; 1977 — S;
1982 — S.

NORMA

Vincenzo Bellini · (1801 — 1835)
1955 — S; 1961 — S; 1981 — W.

ORFEO ed EURIDICE

Christoph W. Gluck · (1714 — 1787)
1960 — W; 1980 — W.

OTELLO

G. Verdi · (1813 — 1901)
1946 — S; 1946 — W; 1959 — S; 1964 — S; 1976 — S;
1981 — S.

I PAGLIACCI

Ruggiero Leoncavallo · (1857 — 1919)
1941 — W; 1942 — S; 1950 — W; 1955 — W; 1956 —
S; 1960 — W; 1968 — W; 1973 — S.

LES PÊCHEURS DE PERLES

G. Bizet · (1838 — 1875)
1964 — W.

PELLÉAS ET MÉLISANDE

Claude Debussy · (1862 — 1918)
1948 — S.

QUEEN OF SPADES

P. I. Tchaikowsky · (1840 — 1893)
1972 — W.

RIGOLETTO

G. Verdi · (1813 — 1901)
1941 — W; 1944 — W; 1945 — W; 1947 — S; 1948
— S; 1948 — W; 1949 — W; 1951 — S; 1952 — S;
1953 — S; 1955 — S; 1956 — S; 1958 — S; 1959 — S;
1961 — S; 1963 — S; 1965 — S; 1966 — S; 1968 — S;
1970 — S; 1974 — S; 1978 — S; 1983 — S.

ROMÉO ET JULIETTE

C. Gounod · (1818 — 1893)
1945 — S.

DER ROSENKAVALIER

Richard Strauss · (1864 — 1949)
1964 — W; 1972 — W; 1975 — W.

SAMSON AND DELILAH

Camille Saint-Saëns · (1835 — 1921)
1942 — S; 1944 — S; 1947 — W; 1966 — W; 1974 —
W; 1979 — W.

IL SEGRETO di SUSANNA

Ermanno Wolf-Ferrari · (1876 — 1948)
1956 — S.

IL SERAGLIO

W. A. Mozart · (1756 — 1791)
1949 — S; 1951 — S; 1953 — W; 1960 — W; 1974 —
W.

SIMON BOCCANEGRA

G. Verdi · (1813 — 1901)
1956 — W; 1974 — S.

LA SONNAMBULA

V. Bellini · (1801 — 1835)
1960 — S; 1963 — S.

SUOR ANGELICA

G. Puccini · (1858 — 1924)
1962 — S.

TANNHÄUSER

R. Wagner · (1813 — 1883)
1943 — S; 1962 — W; 1977 — W.

TOSCA

G. Puccini · (1858 — 1924)
1941 — W; 1942 — S; 1943 — W; 1946 — S; 1947 —
W; 1948 — W; 1949 — W; 1950 — W; 1951 — S; 1952
— W; 1954 — S; 1955 — S; 1956 — W; 1957 — S;
1958 — W; 1960 — S; 1963 — S; 1966 — S; 1968 — S;
1970 — S; 1975 — S; 1979 — S; 1982 — S.

LA TRAVIATA

G. Verdi · (1813 — 1901)
1941 — S; 1941 — W; 1942 — W; 1944 — S; 1946 —
S; 1946 — W; 1947 — W; 1949 — S; 1950 — S; 1951
— S; 1952 — S; 1953 — S; 1954 — S; 1955 — S; 1956
— S; 1957 — S; 1958 — W; 1960 — S; 1962 — S; 1964
— S; 1966 — S; 1968 — S; 1970 — S; 1972 — S;
1975 — S; 1979 — S; 1983 — W.

TRISTAN UND ISOLDE

R. Wagner · (1813 — 1883)
1953 — S; 1964 — W.

IL TROVATORE

G. Verdi · (1813 — 1901)
1941 — S; 1942 — S; 1943 — S; 1944 — S; 1945 — W;
1946 — S; 1947 — W; 1948 — W; 1949 — W; 1950 —
W; 1951 — W; 1952 — W; 1954 — S; 1956 — S; 1959
— W; 1962 — S; 1966 — S; 1969 — S; 1972 — S; 1975
— W; 1980 — S; 1982 — W.

TURANDOT

G. Puccini · (1858 — 1924)
1957 — W; 1960 — S; 1964 — S; 1968 — S; 1971 — S;
1978 — S.

DIE WALKÜRE

R. Wagner · (1813 — 1883)
1956 — W.

WERTHER

J. Massenet · (1842 — 1912)
1967 — W; 1977 — W.

DER ZIGEUNERBARON

J. Strauss · (1825 — 1899)
1964 — W.

These tyres are for those with a broad outlook.

For those of you who want a superwide tyre that not only looks good, but is also a supersafe steel belted radial.

Whether you drive a sports car or just want that sporty look, go for Semperit Hi-Speeds. The tread design offers greater safety even at highest speed. Roadholding in curves and on any surface is unmatched.

For drivers who demand this safety, the Semperit Hi-Speed superwide tyre is unbeatable.

So think big. Think safe. Think Semperit—Ireland's quality tyre.



SEMPERIT HI-SPEED

Not for the narrow-minded.

BRENNAN INSURANCES LIMITED

It will repay you to consult us before renewing
your insurance

INCORPORATED INSURANCE BROKERS

1, 2, 3, Westmoreland St., Dublin 2.

Telephone:
778358/778000

Telegrams:
Brinsure-Dublin

Telex: 24275

One little word that means a lot.

Sanyo
The name that
means quality in
television, video &
audio products.
Sanyo - Japanese
engineering at it's
very best. Reliable
and stylish, with
performance and
value no others can
match. But don't take
our word for it
- see the range
for yourself:



SANYO

radios, cassette
recorders, personal
stereos, music
centres, hi-fi
systems, videos,
televisions and
domestic appliances.
Call into your nearest
Sanyo dealer, and
you'll see what
we mean!



OFFICIAL SPONSOR OF THE
IRISH OLYMPIC TEAM

SEE SANYO, THEN DECIDE





The sign of good business

Thousands of people all over Ireland
are familiar with the friendly Esso oval.

To them it stands for more than
the finest oils and lubricants. It
stands for a company
you can trust.

And in business
that's a priceless asset.

24 St. Stephen's Green,
Dublin 2.
Telephone (01) 601222.
Telex 25804

This advertisement is donated by:

LISNEY AND SON

Offices at Dun Laoghaire,
Cork and Belfast

Auctioneers, Valuers,
Surveyors and
Estate Agents

For a perfect end to a night at the Opera

VISIT

NICO'S RESTAURANT

53 DAME STREET, DUBLIN

Phone 773062



CAESAR'S RESTAURANT

18 DAME STREET, DUBLIN

Phone 751302

Where Italian Cuisine is appreciated most!

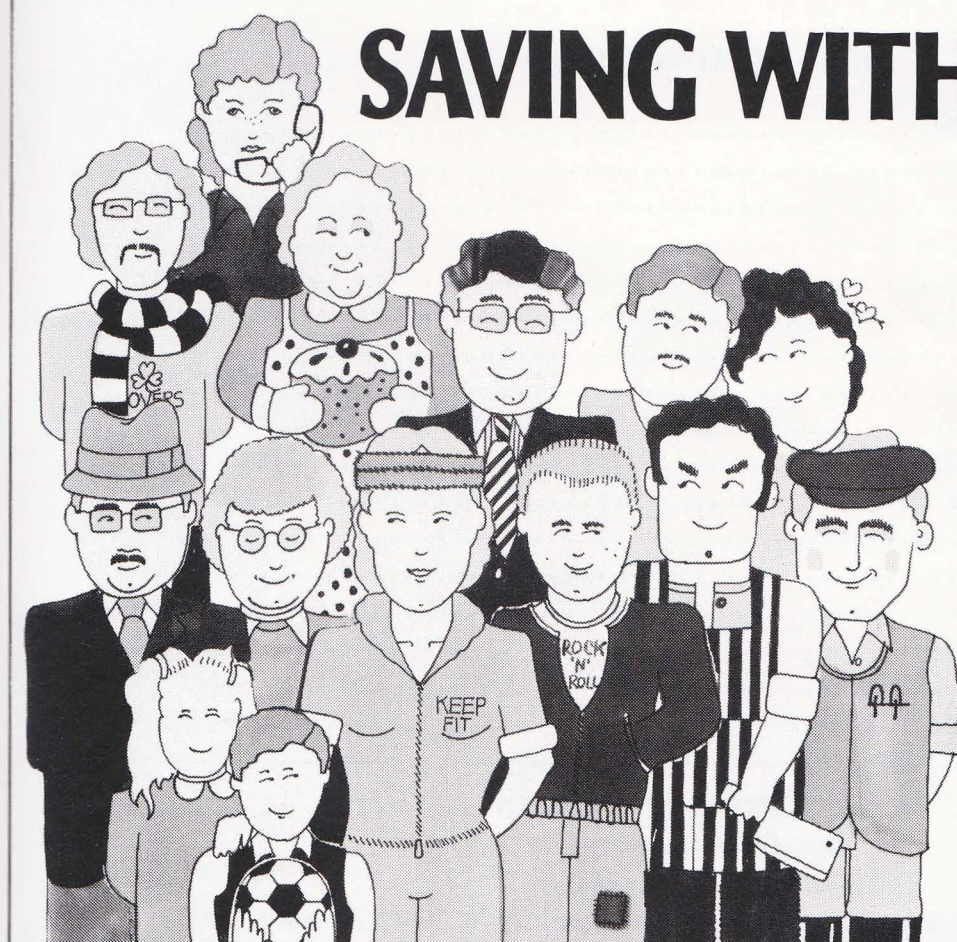
Abbey Delivery Service Ltd.

Bath Avenue Place, Sth. Lotts Road, Dublin 4.
Phones: Office 606066/606468 House 806333

Film Location Transport * Luton Vans * Mini Buses * Chauffeur Cars
Van Delivery and Collection Services Daily
Warehousing Storage



“Outstanding,
performance...”



SAVING WITH INTEREST FOR YOU- FOR EVERYONE

Invest in your future.
Save with Bank of Ireland today.

Saving with Bank of Ireland means:-

- You earn good interest.
 - Your money is safe.
 - You establish a sound banking relationship.
 - The re-investment of your money creates growth and employment.
- Saving with Bank of Ireland is saving with interest for everyone.



Bank of Ireland
It's for you

TRICOLOR TRAVEL LTD.

(ESTABLISHED 1967)

DOYLE'S CORNER, PHIBSBORO, DUBLIN 7

TRAVEL CONSULTANTS FOR THE D.G.O.S.

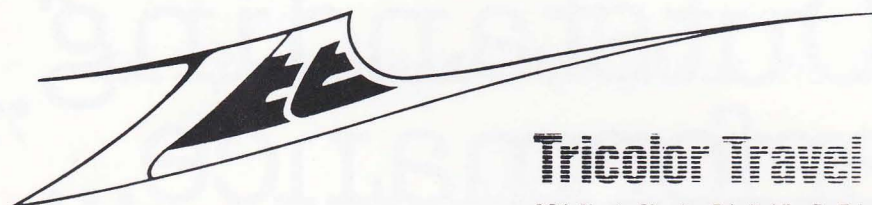
TICKETS DELIVERED TO YOUR HOME AND

SAME DAY DELIVERY TO BUSINESS HOUSE ACCOUNTS GUARANTEED.

Just ask for Des Cosgrave

Call in anytime and inspect our Government Bonding Guarantee

Look up for the Aer Lingus sign



Tricolor Travel Ltd.

364 North Circular Rd, Dublin 7. Tel: 301488/301837

Telex: 24885 Cables: 'Tricotrav'

INDEX TO ADVERTISERS

Abbey Delivery Service Ltd.....	46
Austin Rover Ireland Ltd.	39
Bank of Ireland	47
Brennan Insurances Ltd.....	44
Burmah Castrol	47
Esso	45
Fiat	6
Henry Ford & Son	11
Lisney & Son	46
Mercedes-Benz	Back Cover
Nico's/Caesar's Restaurants	46
Sanyo	44
Semperit	43
Texaco	10
Thorn Ferguson	38
Tricolor Travel Ltd.	48
Waterford Glass	4

OLYMPIA PRODUCTIONS LTD.

Board of Management

Brendan Smith (Chairman)

Gerry Sinnott (Managing Director) Lorcan Bourke (Alt. Kevin Bourke)

Pat Egan

Ronan Smith (Company Secretary)

MERCEDES 190.

A new masterwork from Germany.



MERCEDES-BENZ